DOCUMENT RESUME

ED 051 351 UD 011 620

TITLE	Black Studies: Related Learning Materials and Activities in Social Studies for Kindergarten, Grade 1 and Grade 2. Curriculum Bulletin, 1970-71 Series, Number 3.
INSTITUTION	New York City Board of Education, Brooklyn, N.Y. Bureau of Curriculum Development.
PUB DATE	70
NOTE	268p.
AVAILABLE FROM	Board of Education of the City of New York, Publications Sales Office, 110 Livingston Street, Brooklyn, N.Y. 11201 ($5.00)
EDRS PRICE	EDRS Price MF-$0.65 HC-$9.87
DESCRIPTORS	*African American Studies, African Culture, Black Community, Cultural Background, Cultural Education, *Curriculum Development, Early Childhood Education, *Elementary Education, Instructional Materials, Kindergarten, Learning Activities, Negro Education, Negro History, *Preschool Curriculum, *Social Studies

ABSTRACT

The bulletin is divided into four main sections. The first section presents an introduction, objectives, and a list of the major themes from the Social Studies courses of study for Grades Kindergarten through Two. The remaining three sections are composed of suggested materials and activities for each of the respective grades. A bibliography for all of the grades is found after the suggested learning activities. The introduction and the objectives should be read before using the materials so that the purpose of the bulletin is clearly understood. The suggested materials and activities may be used as presented or adapted to enhance pupil learning. Learning activities are found under the appropriate themes for each grade. As the teachers introduce each theme in the Social Studies program, they should refer to this Black Studies bulletin for materials and activities to further enhance those concepts and understandings which the pupils are developing. [Many photographs have been deleted from the materials and activities section of this document, as they will not reproduce.] (Author/JM)

Permission to reproduce this copyrighted work has been granted to the Educational Resources Information Center (ERIC) and to the organization operating under contract with the U.S. Office of Education to reproduce documents included in the ERIC system by means of microfiche only, but this right is not conferred to any users of the microfiche received from the ERIC Document Reproduction Service. Further reproduction of any part requires permission of the Board of Education of the City of New York.

[illegible] the Board of Education of the City of New York

New York City public schools should order additional copies of this publication from the Bureau of Supplies. Curriculum Publications List No. 00-4055-20.

Copies of this publication may be purchased by outside agencies from: Board of Education of the City of New York, Publications Sales Office, 110 Livingston Street, Brooklyn, N. Y. 11201. Checks should be made payable to: Auditor, Board of Education.
Price: $5.00

3

JUL - 7 1971

CURRICULUM BULLETIN 1970-71 SERIES No. 3

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

ED051351

BLACK STUDIES

Related Learning Materials and Activities

in

SOCIAL STUDIES

for

KINDERGARTEN, GRADE I

and

VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

ED0513

BLACK STUDIES

Related Learning Materials and Activities

in

SOCIAL STUDIES

for

KINDERGARTEN, GRADE 1

and

GRADE 2

UD011620

Bureau of Curriculum Development
Board of Education of The City of New York

"PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY The Board of Education of New York City TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE U.S. OFFICE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER."

BOARD OF EDUCATION

MURRY BERGTRAUM, President
ISAIAH E. ROBINSON, JR., Vice-President
SEYMOUR P. LACHMAN
MARY E. MEADE
JOSEPH MONSERRAT

Chancellor
HARVEY B. SCRIBNER

Deputy Chancellor
IRVING ANKER

Deputy Superintendents of Schools

THEODORE H. LANG
Personnel

SEELIG LESTER
Instructional Services

Bureau of Curriculum Development

DAVID A. ABRAMSON
Director (Acting)

DANIEL A. SALMON
Assistant Director (Acting)

ED052321

ED021321

MURRY BERGTRAUM, President
ISAIAH E. ROBINSON, JR., Vice-President
SEYMOUR P. LACHMAN
MARY E. MEADE
JOSEPH MONSERRAT

Chancellor
HARVEY B. SCRIBNER

Deputy Chancellor
IRVING ANKER

Deputy Superintendents of Schools

THEODORE H. LANG
Personnel

SEELIG LESTER
Instructional Services

Bureau of Curriculum Development

DAVID A. ABRAMSON
Director (Acting)

DANIEL A. SALMON
Assistant Director (Acting)

LEONARD SIMON
Assistant Director (Acting)

COPYRIGHT 1970
BY THE BOARD OF EDUCATION OF THE CITY OF NEW YORK

Application for permission to reprint any section of this material should be made to the Superintendent of Schools, 110 Livingston Street, Brooklyn, New York 11201. Reprint of any section of this material shall carry the line, "Reprinted from (title of publication) by permission of the Board of Education of the City of New York."

FOREWORD

This bulletin is intended to provide young children with a fuller picture of our pluralistic society by increasing opportunities to learn about black people. As a supplement to the social studies program in the kindergarten through the second grade, it makes available suggested teaching materials and activities in African and Afro-American studies appropriate to these grade levels.

For many children in our schools, knowledge of the history and culture of black people should help them understand their heritage and achieve a self-identification which can be developed into a better self-image. Children of other ethnic backgrounds will have an opportunity to learn about a large group of Americans who make up our pluralistic society and about several groups of black people who live in Africa.

At the end of the school year, the pupils should have an understanding commensurate with their grade level of the role and contributions of black people, both in America and in other parts of the world. It is our hope that such knowledge will help young children appreciate current social change and prepare them to live harmoniously with others as adults.

This bulletin should also serve as an inspiration for teachers and supervisors as they work with each other, the children, and the community to foster better human relations.

Seelig Lester
Deputy Superintendent of Schools

ACKNOWLEDGMENTS

This bulletin was prepared under the direction of the Bureau of Curriculum Development, David A. Abramson, Acting Director, in collaboration with the Bureau of Social Studies, Leonard W. Ingraham, Director. Dr. Seelig Lester, Deputy Superintendent of Schools, provided overall supervision.

Florence Jackson, Acting Assistant Director of the Bureau of Social Studies supervised the research, writing and editing of the bulletin. The need for the publication was expressed by many sources, including the New York Association of Black School Supervisors and Administrators.

The following teachers and supervisors were responsible for doing the research and writing the learning activities:

Personnel	Title	School
Lolita Chandler	District Personnel Officer	Oceanhill-Brownsville District
Edna Edit	Teacher	P.S. 48 X
Vivian Ford	Assistant Principal	P.S. 102 X
Jeanette Hadley	Teacher	P.S. 154 M

At various stages in the development of the bulletin, the learning activities were reviewed by:

Beryle Banfield	Assistant Division Director	Center for Urban Education
Patricia Callahan	Principal Assigned	Federal and State Projects
Catherine Dean	Director, African Hispanic Institute	I. S. 201 Complex
Carolyn Jones	Elementary Curriculum Coordinator	Bureau of Curriculum Development
Alice Harwood	Assistant Director	Early Childhood Education
Sarah M. Landis	Supervisor	Early Childhood Education
Rose Risikoff	Executive Assistant	Office of Instructional Services
Maude Robinson	Assistant Principal	P.S. 161 M
Lynette Tucker	Acting Director	Bureau of Intergroup Education
Frederick Williams	Assistant Superintendent	Office of Personnel

Special assistance was rendered by:

Vivian Browne	Acting Supervisor of Art	Bureau of Art
John Motley	Assistant to the Director	Bureau of Music

Editorial services were provided by:

Pauline Brown	Teacher	I.S. 49 K
Florence Jackson	Acting Assistant Director	Bureau of Social Studies

The production of the bulletin was the responsibility of Edythe Kahn.

TABLE OF CONTENTS

OBJECTIVES vi

HOW TO USE THE BULLETIN vi

SCOPE AND SEQUENCE vii

SUGGESTED LEARNING ACTIVIES

KINDERGARTEN 1

GRADE I 64

GRADE II 145

RESOURCES 219

OBJECTIVES

1. To illustrate how Black Studies may be integrated with the existing Social Studies program.
2. To enrich the teaching of American history by giving careful attention to the role and contributions of black people.
3. To provide materials in the area of Black Studies which can be used to develop basic concepts from the social science disciplines.
4. To help black children develop better self-images through knowledge of their rich heritage.
5. To develop in students, both an awareness and an appreciation of the achievements of Afro-Americans.
6. To enable students to understand the current civil rights revolution through knowledge of past struggles of black people.
7. To help correct the present images of Afro-Americans.
8. To call attention to the numerous sources available in the area of Black Studies.
9. To aid in the development of skills as outlined in the Social Studies program.

HOW TO USE THE BULLETIN

The bulletin is divided into four main sections. The first section presents an introduction, objectives and a list of the major themes from the Social Studies courses of study for Grades Kindergarten through Two. The remaining three sections are composed of suggested materials and activities for each of the respective grades. A bibliography for all of the grades is found after the suggested learning activities.

The introduction and the objectives should be read before using the materials so that the purpose of the bulletin is clearly understood. The suggested materials and activities may be used as presented or adapted to enhance pupil learning.

Learning activities are found under the appropriate themes for each grade. As the teachers introduce each theme in the Social Studies program, they should refer to this Black Studies bulletin for materials and activities to further enhance those concepts and understandings which the pupils are developing. Some teachers may wish to add other materials and activities to meet the needs of their children. A check of the bibliography will reveal other such appropriate materials.

SCOPE AND SEQUENCE, KINDERGARTEN THROUGH GRADE TWO

The following themes are those found in the Social Studies program. Unless otherwise indicated, it is recommended that all themes listed for a particular grade be developed during the course of the year's work. The order in which themes are presented, however, may be altered to suit special needs and circumstances.

KINDERGARTEN: THE CHILD IN HIS HOME AND SCHOOL ENVIRONMENT

A. We Live Together In The Classroom
B. We Live Together In The School And Its Environment
C. How The Family Meets Its Needs
D. Some Needs Are Met By People Far Away
E. We Adapt To Change
F. We Observe Special Days Together At Home And In School

GRADE 1: LIVING TOGETGER IN THE COMMUNITY

A. People Live In Groups
B. Many Workers Supply Many Services
C. Government Supplies Services To Meet People's Needs
D. Communities Are Interdependent
E. Changes Occur In The Community
F. Communities Observe Special Days

GRADE 2: HOW PEOPLE LIVE IN CITY COMMUNITIES AROUND THE WORLD

A. How People Live In And Around New York City
B. How People Live In Other Cities In The United States
C. How People Live In Other Cities Of The World
D. Communication Brings People Of the World Closer Together
E. Transportation Brings People Closer Together
F. People Around The World Observe Special Days And Customs

KINDERGARTEN

SUGGESTED LEARNING ACTIVITIES

THEME A: WE LIVE TOGETHER IN THE CLASSROOM

THE TEACHER	THE CHILD
SIMILARITIES AND DIFFERENCES EXIST IN THE CLASS	
Uses a filmstrip to aid children in observing, describing and classifying the similarities and differences in people.	
People We Knew by Esterbrook & Carlini, Pleasantville, New York: Guidance Associates, 1966.	
Previews filmstrip and reads accompanying teacher's guide to plan lesson.	
What does this picture show?	Tells what he sees. Tells what child is doing.
Who can tell something about this boy?	
Uses questions included in filmstrip guide for further development.	
Notes frames which receive weakest class participation.	
Asks questions:	
"Who would like to tell us more about this...(frame).?	Observes many frames showing people enjoying similar activities. Participates by answering questions. Recognizes needs of all people - food, clothing, shelter.
Uses special review section at the end of film as a method of evaluation.	
Introduces picture books with similar themes:	
Paul Showers, Your Skin and Mine, New York: Crowell, 1965.	Enjoys reading picture books. Notes similarities and differences of people.
Lerner & Overlie, Red Man, White Man, African Chief, Minnesota: Lerner Publications, 1963.	Becomes more aware of basic needs of all men.

THE TEACHER	THE CHILD
Gives children an opportunity to hear an original African story. The story may be used to introduce percussion instruments, e.g., tambourine, drum, and cymbals.	
Akin decided that he was going to like living with Herbert in the surroundings of Ilekon College. One evening, as he sat on the steps beating his samba, he heard the footsteps of a number of boys. Presently they were dancing to his music and their excited footwork made him beat his samba even harder. The boys shouted with glee and their numbers grew. Akin beat that samba of his until the leather began to wrinkle. At last he stopped." (A samba is similar to a tambourine.)	Listens and enjoys story. May tell about his experience with musical instruments.
E. Kwense, Drummer Boy, London: Cambridge University Press, p. 27.	
Asks questions about the story:	
What does "excited footwork" mean?	Tells what it means to be excited.
How did the samba look when, "leather began to wrinkle"?	Increases language usage. Learns new phrases.
What do you think happened when Akin stopped beating the samba?	Imagines what happened next in the sequence.
Leads into further activities. "Do you think we can make tambourines?" (sambas)	Suggests materials and methods for making instruments.
Shows materials for making a tambourine and encourages interested children to make the musical instrument. Provides the following materials: One tin-foil pie plate Several bottle caps Several brass paper fasteners	Brings in some materials from home. Tin-foil plates may be found in many food stores.
Provides time during year to continue this project. May take a few weeks to assemble all needed supplies.	
Provides time for playing toy instruments.	Enjoys music activities. Shakes tambourine. Knocks tambourine.
Encourages children to play instruments and to create original songs and dance.	Improvises dances and songs to accompany playing.

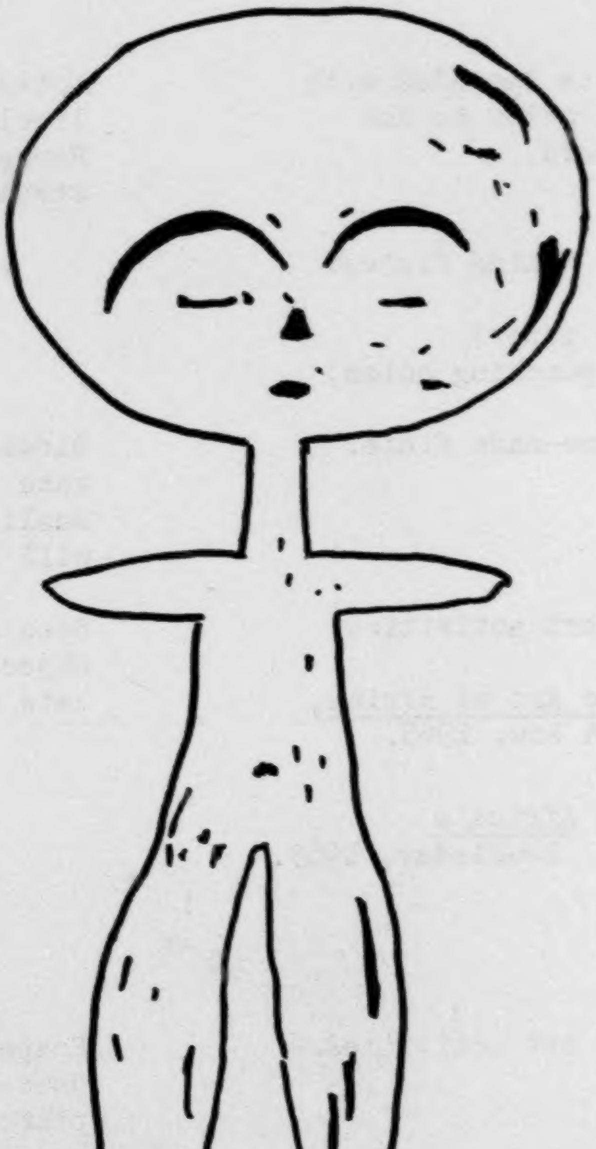
THE TEACHER	THE CHILD
THERE ARE MATERIALS AND EQUIPMENT IN EACH ROOM FOR THE CHILDREN TO SHARE.	
Shows pictures of other African musical instruments: Dietz and Olatunji, Musical Instruments of Africa, New York: John Day, 1965.	
Plays the record that is included with the book and draws attention to the reed music as it is heard.	Notes the clear tones and lively rhythms. Recognizes some of the instruments.
Provides materials for making flutes: straws (plastic or paper) blunt pencil (for punching holes)	
Demonstrates use of home-made flute.	Blows through the straw to make "music." Realizes that the instrument will be short-lived.
Motivates interest in art activities by discussing books: Shirley Glubok, The Art of Africa, New York: Harper & Row, 1965. Newman & Elisofon, Africa's Animals, New York: Doubleday, 1965.	Sees simple pictures and objects which he can duplicate or which give him ideas.
Provides materials for art activities. Clay bead necklace clay orangewood stick water colors or nail polish string	Shapes and moulds beads. Uses orangewood sticks to pierce a hole through clay bead while it is still moist. Allows beads to dry and harden thoroughly. Paints beads. Strings beads. Wears as arm, neck or waist ornament.
Clay animals clay picture of animals	Shapes, dries, and paints animal.
Clay spinning top clay picture of tops	Shapes, dries, and paints top. Spins it.
Soap-doll large cake of soap ice cream sticks (See Figure 1.)	Carves doll with teacher's help. Uses during wash-up time.

THE TEACHER	THE CHILD

Background for Teacher

Ashanti women and girls go about with wooden dolls tucked into the backs of their waist cloths, where babies are carried. The dolls are flat with very long necks... A woman carries a round-headed doll if she wants a boy and a square-headed doll if she wants a girl.

Shirley Glubok, The Art of Africa, New York: Harper & Row, 1965, p. 17.



of their waist cloths, where babies are carried. The dolls are flat with very long necks... A woman carries a round-headed doll if she wants a boy and a square-headed doll if she wants a girl.

Shirley Glubok, The Art of Africa, New York: Harper & Row, 1965, p. 17.

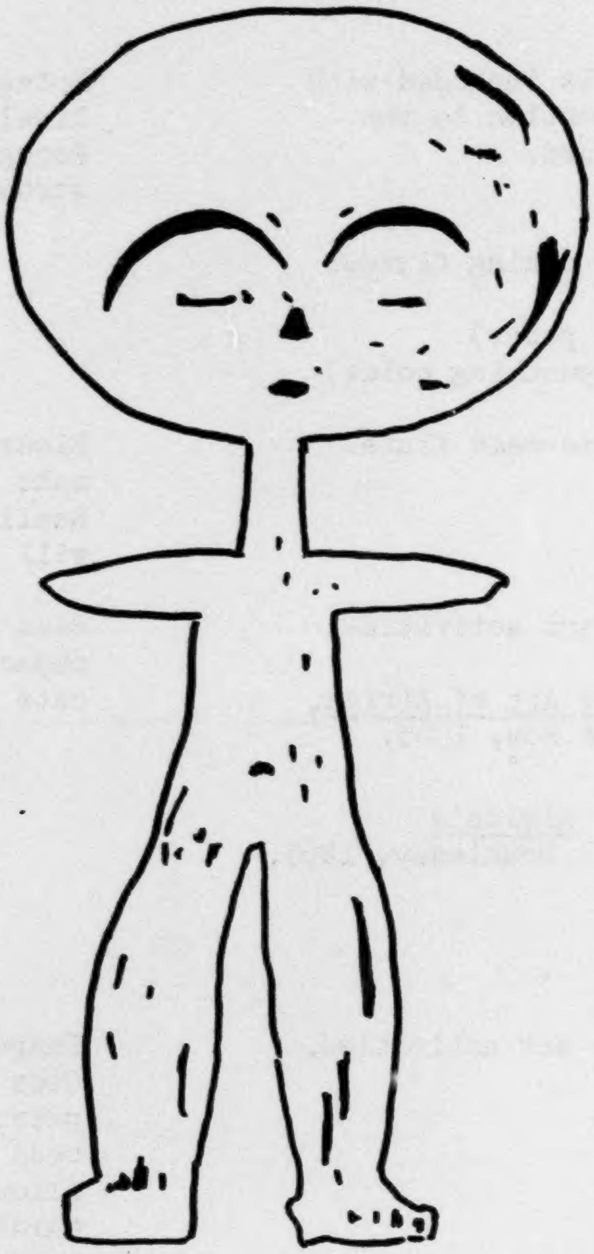


FIGURE 1

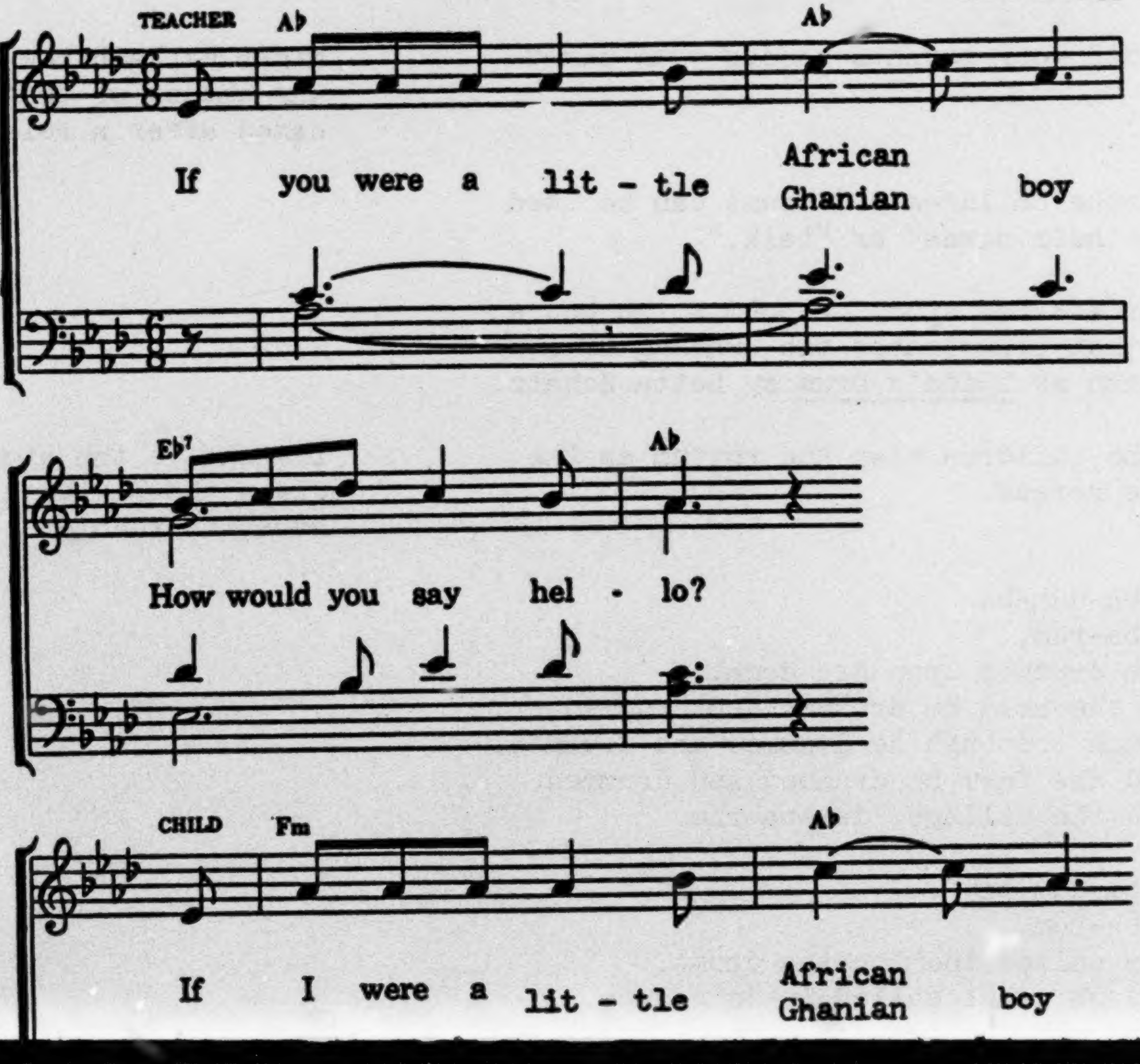
The original doll is located in the Museum of Primitive Art. A photograph of the doll is found in The Art of Africa by Shirley Glubok, p. 17.

THEME B: WE LIVE TOGETHER IN THE SCHOOL AND ITS ENVIRONMENT

THE TEACHER	THE CHILD
WE LEARN WHEN WE MEET CHILDREN WHO HAVE DISTINCTIVE CUSTOMS	
Uses song about how children say hello in other countries to introduce African words for hello. (See Figure 2.)	Understands that African people also have a way to greet each other. Is proud to be able to say some African words.

How Would You Say Hello?

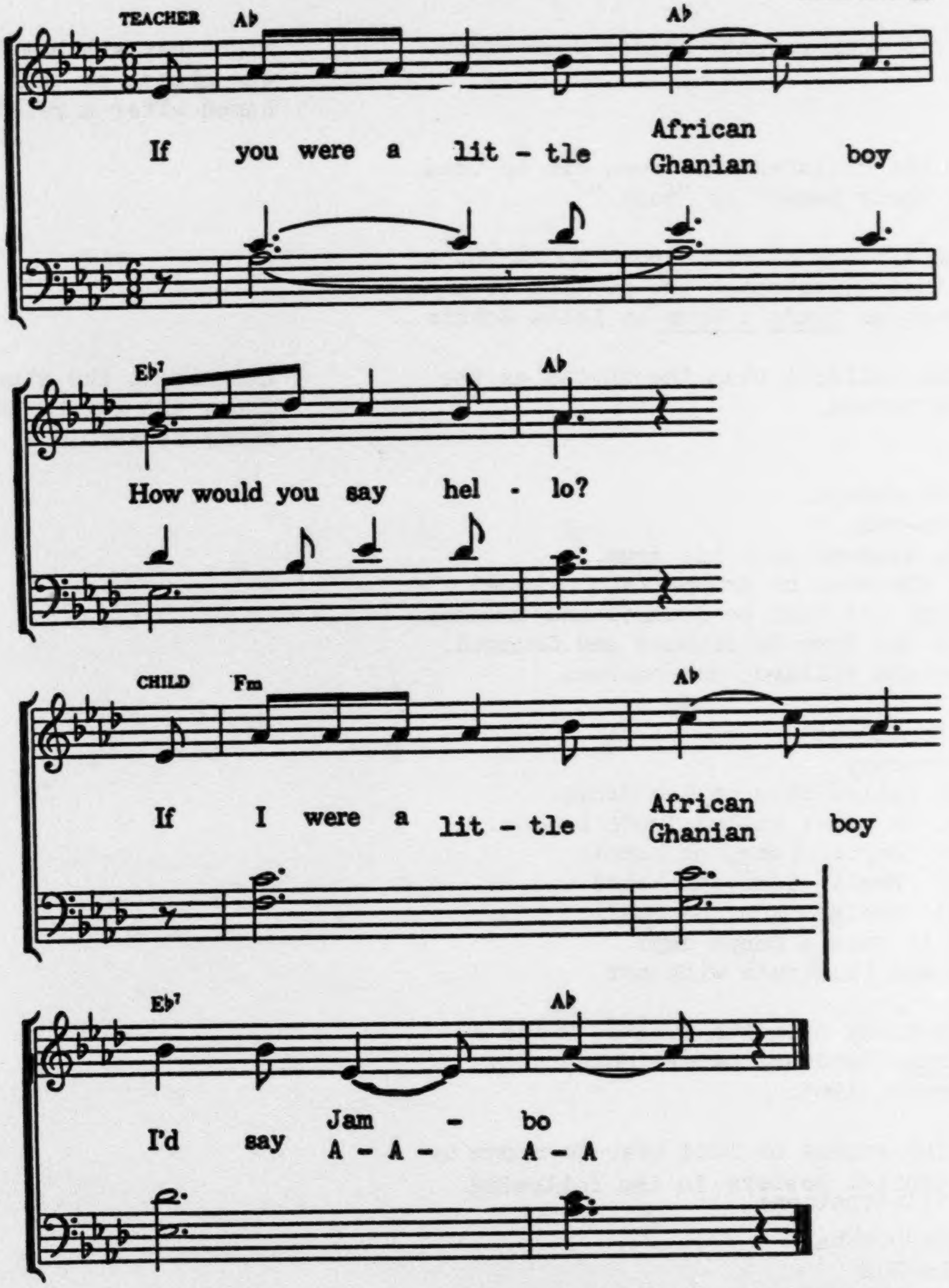
Doris Kellogg


TEACHER
A♭
A♭
If you were a lit - tle African Ghanian boy
E♭7
A♭
How would you say hel - lo?
CHILD
Fm
A♭
If I were a lit - tle African Ghanian boy

THE TEACHER	THE CHILD
WE LEARN WHEN WE MEET CHILDREN WHO HAVE DISTINCTIVE CUSTOMS	
Uses song about how children say hello in other countries to introduce African words for hello. (See Figure 2.)	Understands that African people also have a way to greet each other. Is proud to be able to say some African words.

How Would You Say Hello?

Doris Kellogg



TEACHER
A♭
A♭
If you were a lit - tle African Ghanian boy
E♭7
A♭
How would you say hel - lo?
CHILD
Fm
A♭
If I were a lit - tle African Ghanian boy
E♭7
A♭
I'd say Jam - bo
A - A - A - A

From: The Magic of Music - Book One,
Copyright 1965, Ginn and Company.
(Used with permission.)

FIGURE 2

THE TEACHER	THE CHILD
"Jambo" - A Swahili word - A friendly word of greeting - Common in East and Central Africa - Spoken with a smile and usually an outstretched hand.	
Eleanor Heady, Tales From East Africa, New York: W.W. Norton and Company, 1965, p. 11.	
"A-a-a-a-" - The Twi language of Ghana	
"E pele o" - Yoruba language of Nigeria	
"Ota" - Lutoro language of Uganda	
Hi Neighbor Series, UNICEF, United Nations.	
Points out that each child has a name which identifies him in the group. Calls a few children by name.	Answers to his name.
How did your parents choose your name?	Might explain how his name was chosen or that he was named after a relative.
Teaches the children how drums can be used to "say their names" or "talk."	
Reads an African story or poem which has a rhythm that illustrates the beating of a drum, such as Tunde's Drum by Letta Schatz.	
Helps the children clap the rhythm as the story is reread.	Listens to the story. Claps the rhythm as the story is retold.

Rum-ba-dum-ba
Dum-ba-rum,
Tunde drummed upon his drum.
Down the road he drummed and drummed
Through the bush he drummed and drummed.
Round the farm he drummed and drummed.
Round the village, dum-ba-rum.

Rum-ba-dum-ba
Dum-ba-rum,
Tunde called them on the drums.
Come, oh come! called Tunde's drum.
"Ayo! Bayo! Come, oh come!
Yenu! Femi! Come, oh come!
Bola! Shola! Run, oh run!
This is such a happy day!

- Spoken with a smile and usually an outstretched hand.

Eleanor Heady, Tales From East Africa, New York: W.W. Norton and Company, 1965, p. 11.

"A-a-a-a-" - The Twi language of Ghana

"E pele o" - Yoruba language of Nigeria

"Ota" - Lutoro language of Uganda

Hi Neighbor Series, UNICEF, United Nations.

Points out that each child has a name which identifies him in the group. Calls a few children by name.	Answers to his name.
How did your parents choose your name?	Might explain how his name was chosen or that he was named after a relative.

Teaches the children how drums can be used to "say their names" or "talk."

Reads an African story or poem which has a rhythm that illustrates the beating of a drum, such as Tunde's Drum by Letta Schatz.

Helps the children clap the rhythm as the story is reread.	Listens to the story. Claps the rhythm as the story is retold.

Rum-ba-dum-ba
Dum-ba-rum,
Tunde drummed upon his drum.
Down the road he drummed and drummed
Through the bush he drummed and drummed.
Round the farm he drummed and drummed.
Round the village, dum-ba-rum.

Rum-ba-dum-ba
Dum-ba-rum,
Tunde called them on the drums.
Come, oh come! called Tunde's drum.
"Ayo! Bayo! Come, oh come!
Yenu! Femi! Come, oh come!
Bola! Shola! Run, oh run!
This is such a happy day!
Come and celebrate with me!

Courtesy of Letta Schatz, Tunde's Drum, London: Oxford University Press, 1965.

Note: The stress or loud beat is shown by capital letters in the following illustration:

RUM-ba-DUM-ba
DUM-ba-RUM
TUN-de DRUMMED uPON his DRUM.
DOWN the ROAD he DRUMMED and DRUMMED.

THE TEACHER	THE CHILD
Uses a chart to illustrate that among the Ga people of Ghana, children are often named for days of the week.	Learns a new way of choosing names.

	Boys	Girls
Monday	Kedjo	Adjoa
Tuesday	Koblah	Abla
Wednesday	Kwaku	Aku
Thursday	Kwao	Awo
Friday	Kofi	Afua
Saturday	Kwame	Ama
Sunday	Kwashie	Awushi

G. Warren Schloat, Kwaku, A Boy of Ghana, New York: Alfred A. Knopf, 1962.

Reads names on the chart aloud.	Listens. Says the names with teacher.
Asks: "What day is today?"	Reinforces learning of the sequence of days of the week.
Pronounces the African boys' and girls' names for that day.	Enjoys trying to reproduce the varying and different sound patterns of each name.
Asks a child to repeat the name of the day and either the boy's name or the girl's name.	Says the name of the day and tries to pronounce the African name.
Helps the children make the drums "say the names" of African children, e.g., KED-jo.	Identifies the stressed syllables and makes the drum "say the African name."

For Teacher Background

> Almost everything a young child does is teaching him about adult life.... Some games develop muscles and a good sense of balance....All games are education for the young....The children think of them as sheer fun.

Turnbull, Colin M. Tradition and Change in African Tribal Life, New York: World Publishing Company, 1966, p. 60.

Teaches a few new songs which African children sing, such as Mu-Toto-Lile and Cha-Komba, Komba. (See Figures 3 and 4.)	Learns the English words. Some children may learn the African words.

Mu-Toto-Lile (Drip Drop the Rain)

This song is sung by children when they play in the rain. They call the raindrops to pour down until all the pools are full. This song can be used after a discussion about the weather.

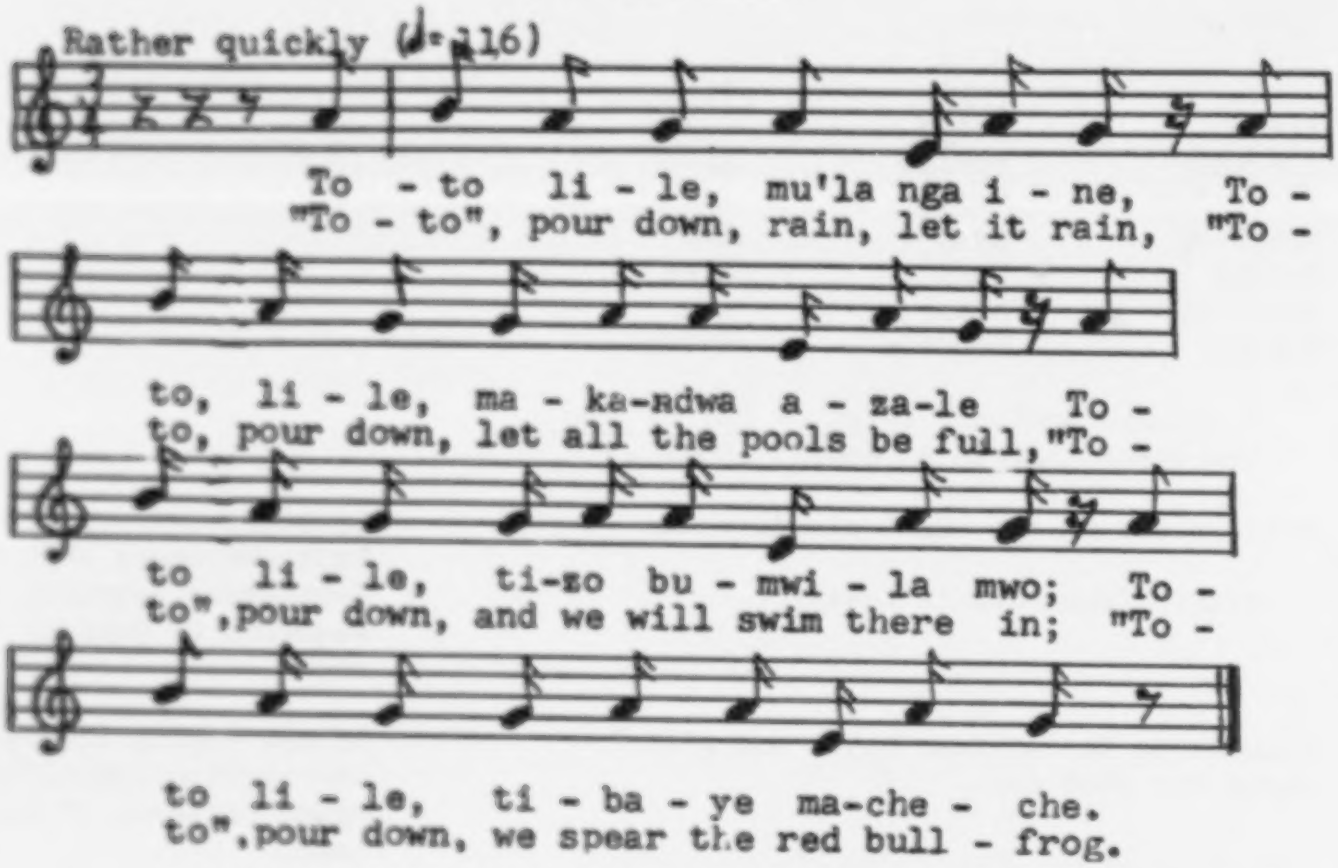
Helps the children dramatize the words as they sing.	Uses movements to illustrate the words.

8

THE TEACHER

THE CHILD

MU TOTO LILE


Rather quickly (♩=116)
To - to li - le, mu'la nga i - ne, To -
"To - to", pour down, rain, let it rain, "To -
to, li - le, ma - ka-ndwa a - za-le To -
to, pour down, let all the pools be full,"To -
to li - le, ti-zo bu - mwi - la mwo; To -
to",pour down, and we will swim there in; "To -
to li - le, ti - ba - ye ma-che - che.
to",pour down, we spear the red bull - frog.

Courtesy of Natalie Curtis, Songs and Tales From The Dark Continent, New York: Schirmer, 1920, p. 30.

FIGURE 3

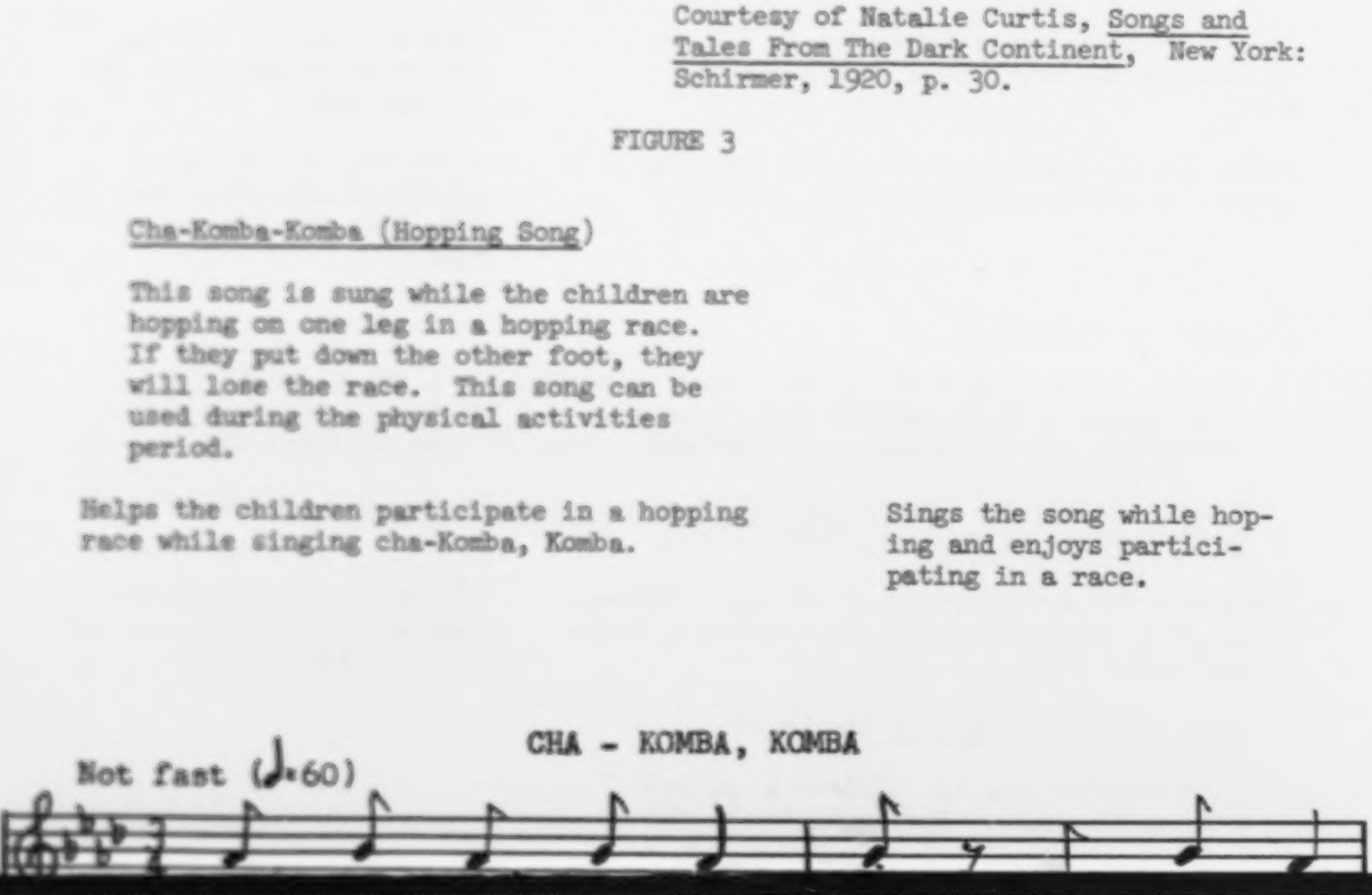
Cha-Komba-Komba (Hopping Song)

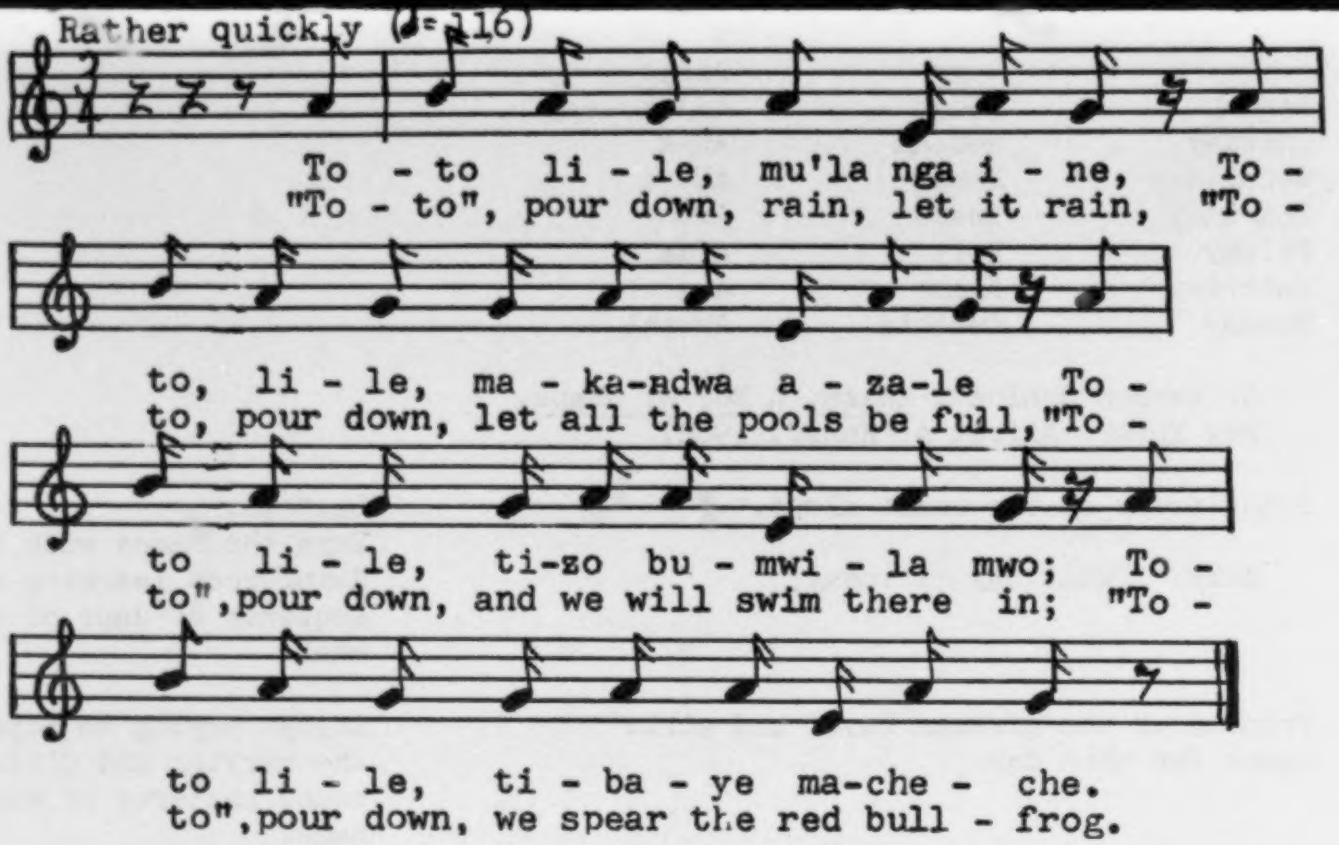
This song is sung while the children are hopping on one leg in a hopping race. If they put down the other foot, they will lose the race. This song can be used during the physical activities period.

Helps the children participate in a hopping race while singing cha-Komba, Komba.

Sings the song while hopping and enjoys participating in a race.

CHA - KOMBA, KOMBA




Rather quickly (♩=116)
To - to li - le, mu'la nga i - ne, To -
"To - to", pour down, rain, let it rain, "To -
to, li - le, ma - ka-ndwa a - za-le To -
to, pour down, let all the pools be full,"To -
to li - le, ti-zo bu - mwi - la mwo; To -
to",pour down, and we will swim there in; "To -
to li - le, ti - ba - ye ma-che - che.
to",pour down, we spear the red bull - frog.

Courtesy of Natalie Curtis, Songs and Tales From The Dark Continent, New York: Schirmer, 1920, p. 30.

FIGURE 3

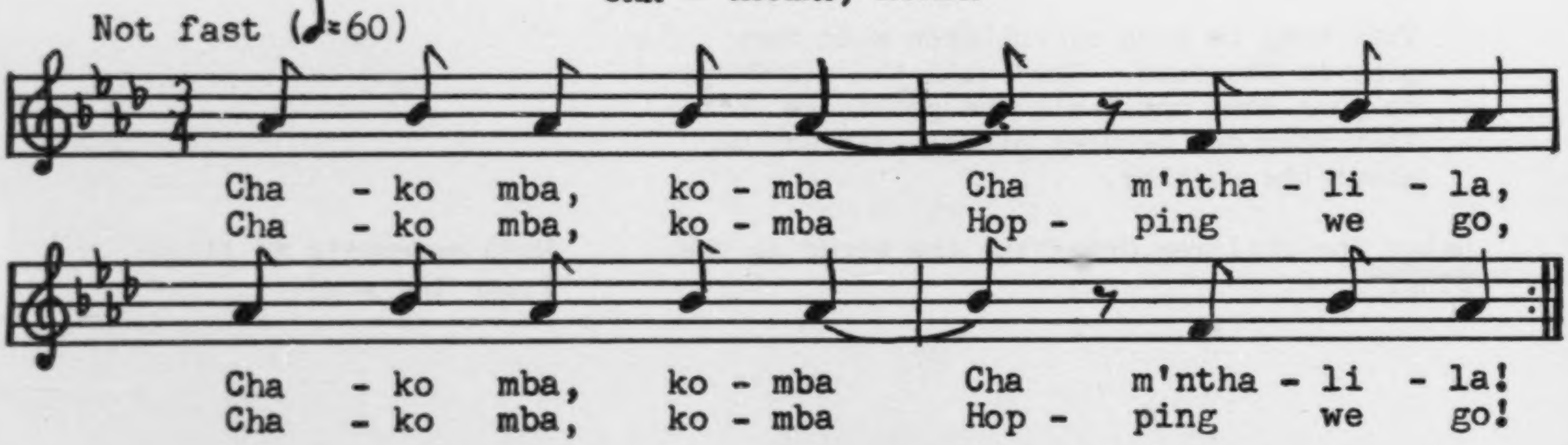
Cha-Komba-Komba (Hopping Song)

This song is sung while the children are hopping on one leg in a hopping race. If they put down the other foot, they will lose the race. This song can be used during the physical activities period.

Helps the children participate in a hopping race while singing cha-Komba, Komba.

Sings the song while hopping and enjoys participating in a race.

CHA - KOMBA, KOMBA


Not fast (♩=60)
Cha - ko mba, ko - mba Cha m'ntha - li - la,
Cha - ko mba, ko - mba Hop - ping we go,
Cha - ko mba, ko - mba Cha m'ntha - li - la!
Cha - ko mba, ko - mba Hop - ping we go!

Courtesy of Natalie Curtis, Songs and Tales From The Dark Continent, New York: Schirmer, 1920, p. 31.

FIGURE 4

THE TEACHER	THE CHILD
Plans sessions to review songs and rhymes.	Enjoys review of familiar tunes.
Plays the recording: "1, 2, 3 and a Zing Zing Zing," Folkways Record, #FC7003. This record includes game songs, rhythms, and activities of black and Puerto Rican children in New York City. Other ethnic and cultural groups are also represented.	Recognizes many of the ditties and songs and rhymes. Sings and plays along with recording.
Introduces the poem "A Ditty For A Child Losing His First Tooth" and uses it as a vehicle for learning about African children and Africa. The book, A Crocodile Has Me By The Leg, contains traditional poetry of Africa illustrated by a Nigerian artist.	
A Ditty For A Child Losing His First Tooth	
He who has lost a tooth, Cannot eat salt: Come, give me palm oil To eat with my corn.	Tells about a tooth he or an older brother or sister lost.
I do not want the teeth of a pig, They are big, I want the teeth of a goat, They are small.	Realizes that other children lost teeth also. May question whether he will get new teeth.
Doob, Leonard W., editor, A Crocodile, Has Me By The Leg: African Poems, New York: Walker and Co., 1967.	
The picture from Ebony magazine may be used to relate the poetry to the students experiences. (See Figure 5.)	
Reads other poetry by and about Africans or Afro-Americans, i.e., reads poetry of Gwendolyn Brooks, an Afro-American winner of the Pulitzer Prize for poetry in 1950 and chosen as the Poet Laureate of Illinois in 1968.	
DAVE	
My baby sister will be fat Oh there is no avoiding that For when she cries To dry her eyes I always pop A chocolate drop Into her pretty mouth since this Soothes her faster than a kiss.	Tells about his baby sister or brother.
From Bronzeville Boys and Girls Copyright (C) 1956 by Gwendolyn Brooks Blakely. Reprinted with permission of Harper and Row Publishing Company.	

THE TEACHER	THE CHILD
The Afro-American tar-baby story is a simple case of trapping the mischief-making (Br'er) rabbit who then outwits his captor by clever talk. Among the Ashanti in West Africa, the tar-man is the instrument for capturing the spider trickster, Anansi.	
This spider is sometimes like people; he plays tricks, but is not malicious.	
Adapted from Harold Courlander, Terrapins Pot of Sense, New York: Holt, Rinehart, and Winston, 1957, p. 117.	
Chooses two stories about the mischievous character to read to the class. Helps the children compare how the characters are similar.	
"Anansi Plays Dead," Harold Courlander. The Hat-Shaking Dance, New York: Harcourt, Brace, 1957.	Enjoys familiar story in two different settings.
Joel Chandler Harris, Br'er Rabbit Stories From Uncle Remas, Adapted by Margaret Wise Brown, New York: Harper and Row, 1941.	Begins to identify similarities in the way the characters behave.
Reads other stories about Anansi, Spider or plays the recording "Ashanti Folktale from Ghana" narrated by Harold Courlander, Folkways, Record #FD7110. The recording includes six animal stories with Anansi the spider.	
Asks: What does it mean to be greedy? What is a feast? Who held the ropes for Anansi? Why? Where have you seen a spider? What is a web?	Tries to define the words "greedy" and "feast" by referring to his experiences or learns the new words. Tells about the events in the story.
Provides space and time for a "tug-of-war" game. (Similar to the tug-of-war in the story.)	Chooses side he wishes to be on.
Places a group prize in center of a long rope. (Bag of popcorn - box of new crayons.)	Two groups pull and tug to see which side will get the prize.
Provides enough popcorn or crayons for all children to enjoy.	Shares with peers whether winners, or losers.
Reviews a familiar finger-play, such as	

trickster, Anansi.

This spider is sometimes like people; he plays tricks, but is not malicious.

Adapted from Harold Courlander, Terrapins Pot of Sense, New York: Holt, Rinehart, and Winston, 1957, p. 117.

Chooses two stories about the mischievous character to read to the class. Helps the children compare how the characters are similar.	
"Anansi Plays Dead," Harold Courlander. The Hat-Shaking Dance, New York: Harcourt, Brace, 1957.	Enjoys familiar story in two different settings.
Joel Chandler Harris, Br'er Rabbit Stories From Uncle Remas, Adapted by Margaret Wise Brown, New York: Harper and Row, 1941.	Begins to identify similarities in the way the characters behave.
Reads other stories about Anansi, Spider or plays the recording "Ashanti Folktale from Ghana" narrated by Harold Courlander, Folkways, Record #FD7110. The recording includes six animal stories with Anansi the spider.	
Asks:	
What does it mean to be greedy? What is a feast? Who held the ropes for Anansi? Why? Where have you seen a spider? What is a web?	Tries to define the words "greedy" and "feast" by referring to his experiences or learns the new words. Tells about the events in the story.
Provides space and time for a "tug-of-war" game. (Similar to the tug-of-war in the story.)	Chooses side he wishes to be on.
Places a group prize in center of a long rope. (Bag of popcorn - box of new crayons.)	Two groups pull and tug to see which side will get the prize.
Provides enough popcorn or crayons for all children to enjoy.	Shares with peers whether winners, or losers.
Reviews a familiar finger-play, such as "Eensie, Weensie Spider."	Remembers other familiar rhymes or stories about spiders.
Displays books about Africa in the Library corner.	Looks at pictures and recognizes other animals.
Newman and Elisofon, Africa 's Animals, New York: Doubleday, 1967.	
Dominique Darbois, Agossou, Boy of Africa, Chicago: Follett Publishing Co., 1962.	
Mollie Clark, Congo Boy, New York: Scholastic Book Services, 1968.	

THE TEACHER	THE CHILD
Teaches a follow-the-leader game such as "The Lion Hunt" to introduce other animals found in different parts of Africa.	
Seats the children in a circle and leads the chant with descriptive hand movements to accompany the words.	
Follow-the-Leader Game - The Lion Hunt	
We're going on a lion hunt - deep in the heart of Africa - walking - walking - walking - I'm getting tired - walking - walking - Gee but it's hot - walking - walking - What's that? Thud - thud - thud - Oh, it's big! - Thud - thud - thud - It's an elephant - I'm scared - Let us hide -- Oh, he's gone - Thud - thud - We walk some more - walk - walk - What's this big thing coming through the trees? I can't see his head! I look up - up. Oh, it's only a giraffe. We walk. Now we've reached a river. We swim - swim. Hurry - hurry - here comes a crocodile! Faster faster. We reach the ground. Now we're in the tall grass. We move. (Part the grass with the hands) Going through the grass, no lions Here's a tree. Let's climb up - up - up. Look around. Oh, there's a cave. Sh----sh----sh. Tip toe ---sh. There's the cave. Oh, I'm scared. It's dark in here. There's something over there with two eyes or more - and two claws. It's a lion. Out of the cave! Look around! Down the trail!	Follows the teacher. Enjoys actint out the movements and learns about some animals which are new to him, e.g., crocodile.

The children of Africa are seldom separated from their parents. They work and play beside their elders in the daytime. They listen to stories at night.

Langston Hughes, The First Book of Africa, New York: Franklin Watts, Inc., 1964, p. 39.

Many stories told revolve around daily activities. Since the rabbit is a common animal, there are many stories concerning it. East African stories call him Sungura.

Eleanor Heady, Jambo Sungura, New York: Norton and Co., 1965, Preface.

In most African stories, the rabbit here is called Zomo. In American stories he becomes Br'er Rabbit.

Hugh Sturton, Zomo, The Rabbit, New York: Atheneum, 1966, p. 128.

Seats the children in a circle and leads the chant with descriptive hand movements to accompany the words.

Follow-the-Leader Game - The Lion Hunt

We're going on a lion hunt - deep in the heart of Africa - walking - walking - walking -
I'm getting tired - walking - walking -
Gee but it's hot - walking - walking -
What's that? Thud - thud - thud -
Oh, it's big! - Thud - thud - thud -
It's an elephant - I'm scared - Let us hide --
Oh, he's gone - Thud - thud -
We walk some more - walk - walk -
What's this big thing coming through the trees?
I can't see his head! I look up - up.
Oh, it's only a giraffe.
We walk. Now we've reached a river.
We swim - swim. Hurry - hurry - here comes a crocodile! Faster faster.
We reach the ground. Now we're in the tall grass. We move.
(Part the grass with the hands)
Going through the grass, no lions
Here's a tree. Let's climb up - up - up.
Look around. Oh, there's a cave. Sh----sh----sh. Tip toe ---sh.
There's the cave. Oh, I'm scared. It's dark in here.
There's something over there with two eyes or more - and two claws.
It's a lion.
Out of the cave! Look around! Down the trail!

Follows the teacher.

Enjoys actint out the movements and learns about some animals which are new to him, e.g., crocodile.

The children of Africa are seldom separated from their parents. They work and play beside their elders in the daytime. They listen to stories at night.

Langston Hughes, The First Book of Africa, New York: Franklin Watts, Inc., 1964, p. 39.

Many stories told revolve around daily activities. Since the rabbit is a common animal, there are many stories concerning it. East African stories call him Sungura.

Eleanor Heady, Jambo Sungura, New York: Norton and Co., 1965, Preface.

In most African stories, the rabbit here is called Zomo. In American stories he becomes Br'er Rabbit.

Hugh Sturton, Zomo, The Rabbit, New York: Atheneum, 1966, p. 128.

Selects a story such as 'Brother Rabbit and the Mosquitoes' to show how a child may learn from his elders by listening to folktales.

Joel Chandler Harris. Br'er Rabbit, adapted by Margaret Wise Brown, Harper and Row, 1941, p. 22.

THE TEACHER	THE CHILD
Asks:	
What sound does a mosquito make when it is flying near your ear?	Recalls "buzzing" of mosquito. Recalls insect bites he may have received.
How did the rabbit fight the mosquitoes without letting the wolf know?	Understands how the rabbit outwitted the wolf.
Do you know another word or name for a looking glass?	Knows use of mirror or enlarges his vocabulary.
Have you ever had to think real hard in order to do something for yourself? Tell us about it.	Tells of times when he was very very smart.
What did you learn from this story?	
Provides time, space, and materials for puppet-making and puppetry. Helps children make: stick-puppet rabbits paper-bag rabbits	Draws, cuts, pastes rabbit figures on a stick. Stuffs paper bag with newspapers.
Encourages children to act out the Br'er Rabbit story or an original story or a familiar story - such as "Peter Rabbit".	Stages puppet show using puppets, props, many different voice parts. May wear rabbit ears as a hat. May make up original story.
Provides equipment for puppet show. Stage (may be a table turned on its side) Back-drop Music, etc. Sits as part of audience.	Learns how to be a good audience.

THEME C: HOW THE FAMILY MEETS ITS NEEDS

For Teacher Background

Our kind of family is limited in size. We think of a family as being simply our parents and our brothers and sisters. Uncles and aunts and cousins are thought of as relatives, not really as part of our family....

But in Africa a family is something bigger....Imagine throwing a stone into a still pool of water and watching the rings form, one bigger than the one before. At the very center is the family as we know it. The next ring includes aunts and uncles and first cousins and grandparents. The next includes the brothers and sisters of the grandparents, or great uncles and great aunts, together with their children and grandchildren. Then come the great-grandparents, and so on.

In Africa people can name their relatives, tracing them back four or five or sometimes even more generations.

Colin Turnbull, Tradition and Change in African Tribal Life, New York: World Publishing Co., 1962, pp. 31-34.

The children of Africa are seldom separated from their parents. They work and play beside their elders in the daytime. They listen to stories at night.

Langston Hughes, The First Book of Africa, New York: Franklin Watts, Inc., 1964, p. 39.

Many farm villages in Africa are composed of large extended family groups in which the members cooperate with each other to meet the needs of all.

Each nuclear family grows its own crops on a designated piece of the village farming ground. The nuclear family also has its private houses and grounds within the village. In this way, family cooperation becomes the foundation of the larger social structure. The Efik people of Nigeria provide an example of farm village life. When farm preparation begins in January, men clear and prepare the ground; women weed and cultivate the soil. Later both sexes gather the harvest.

Hunting is no longer necessary, but at times men go hunting with guns. They also fish in dugout canoes, usually working in pairs.

Women frequently go to market where they sell some of their farm produce. Sometimes men market palm wine, mats, baskets and cloth; they may also engage in wholesale trading between markets.

THE TEACHER	THE CHILD
THERE ARE FAMILIES IN ALL THE COUNTRIES OF THE WORLD	
Note: The following case study of family life among the Efik people of Nigeria should be used to emphasize the understanding that all families have similar basic needs. See the New York City, Board of Education, Kindergarten Bulletin "The Child in His School and Home Environments", p. 49.	
Helps children to realize that family relationships and needs in another country have some similarities to those found in the United States. Shows pictures of a nuclear African family working together. (See Figure 6.)	Recognizes that this is a family. Notices children in picture as being about his own age.

THE TEACHER	THE CHILD
Identifies the people in the picture: Boy - Effiong Okun Girl - Nkoyo Okun Mother - Inyong Okun Father - Bassey Okun	Points out or indicates the members of the family.
Tells children that two other children are not present: Older sister - Andem Okun Younger brother - Asuquo Okun	Verbalizes possible reasons for absence, i.e., taking care of baby, in school, etc.
Helps the children tell what is happening in each picture.	
Picture 1	
Where might the family be going?	Guesses where the family might be going.
What are the family members carrying?	Begins to look for details in the picture. Names articles he recognizes.
Picture 2	
Where is the family now?	Recognizes a country scene.
What are the boy (Effiong) and his father (Bassey) doing with the hoes?	
What are the girl (Nkoyo) and her mother (Inyong) doing?	Describes what each family member is doing.
Why is each family member working?	Realizes that each member has a specific job.
What is the name of the tree in the picture?	Learns to recognize a banana tree.
What is under the tree?	
Picture 3	
Where might the family be going in	Uses clues in the picture

Girl - Nkoyo Okun
Mother - Inyong Okun
Father - Bassey Okun

Tells children that two other children are not present: Older sister - Andem Okun Younger brother - Asuquo Okun	Verbalizes possible reasons for absence, i.e., taking care of baby, in school, etc.
Helps the children tell what is happening in each picture.	
Picture 1	
Where might the family be going?	Guesses where the family might be going.
What are the family members carrying?	Begins to look for details in the picture. Names articles he recognizes.
Picture 2	
Where is the family now?	Recognizes a country scene.
What are the boy (Effiong) and his father (Bassey) doing with the hoes?	
What are the girl (Nkoyo) and her mother (Inyong) doing?	Describes what each family member is doing.
Why is each family member working?	Realizes that each member has a specific job.
What is the name of the tree in the picture?	Learns to recognize a banana tree.
What is under the tree?	
Picture 3	
Where might the family be going in this picture?	Uses clues in the picture to suggest where the family might be going.
Why do you think Nkoyo is pointing to the well?	
What is Effiong carrying on his head?	Learns that the head can be used to carry articles.
Have you ever tried carrying something on your head?	Tells about a time when he tried carrying an article on his head.
How must you walk?	Realizes the importance of good posture.
Why is Effiong able to carry the bananas on his head?	Recognizes that people who are able to use their heads to carry articles have good postures.
What are the advantages of carrying articles on your head?	Recognizes that heavy articles can be carried for long distances without discomfort.
Why do Nkoyo and her mother also carry things on their heads?	

THE TEACHER	THE CHILD
Picture 4	
Where is the family now?	Understands that the family went to the garden to get food.
What are the family members doing in this picture?	
How are the twigs being used?	Learns that the family also had to gather twigs for a fire to cook the food.
How is the water being used?	
Why is the father washing the tools?	
What is Effiong doing?	
Gives the children small baskets or plastic basins to place on their heads and walk a short distance.	Learns to keep good posture.
Helps the children realize that the Okun family and each of their own families are similar in many ways.	Tries a new way of carrying things.
What are the Okun children doing that you also do?	Tells of helping his parents.
How do you help your parents?	
What does your mother do that is the same as Effiong's mother?	
How does your father help your family?	
How does Effiong's father help his family?	
In what ways is an African family the same as your family?	Understands that an African family has similar structure and needs as his family.
How do you think Effiong and Nkoyo feel about having both parents around them so much?	Becomes aware of the closeness of African family life.
How is this family different from your family?	Realizes that this African family meets some needs in a different way.
Helps the children learn more about the African mother's role through a story.	Listens to the story.

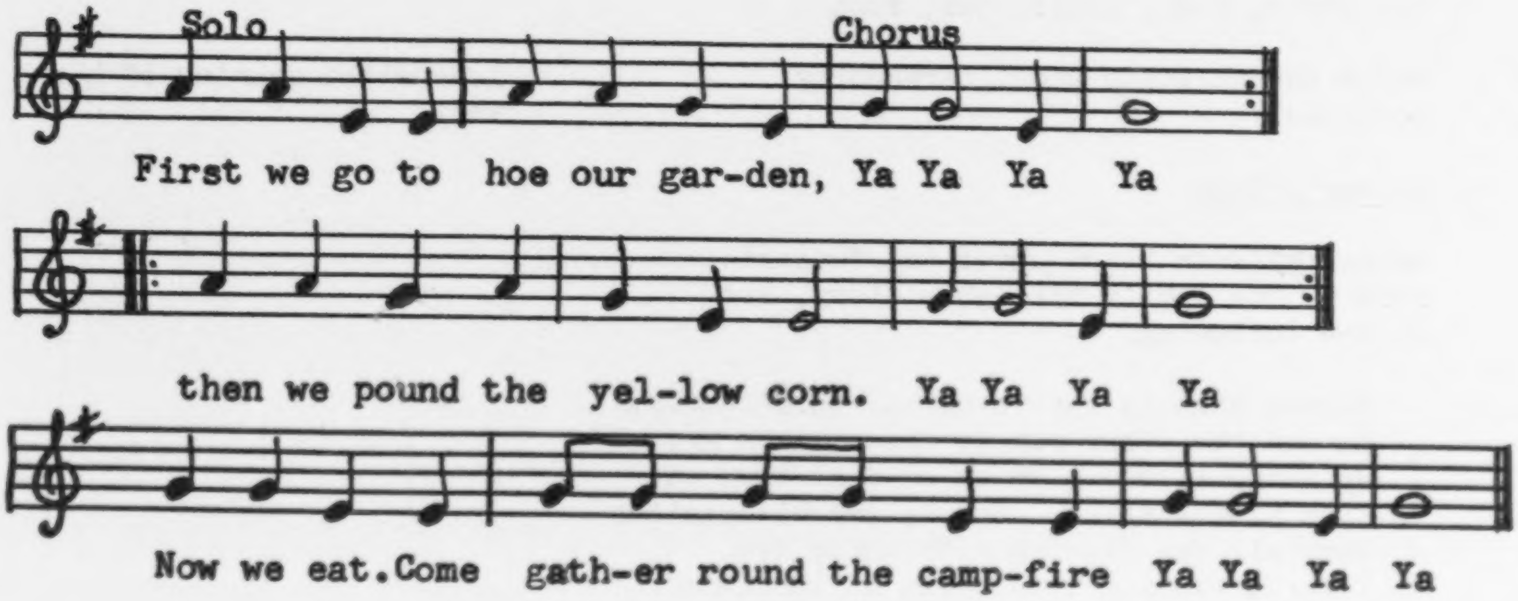
What are the family members doing in this picture?	went to the garden to get food.
How are the twigs being used?	Learns that the family also had to gather twigs for a fire to cook the food.
How is the water being used?	
Why is the father washing the tools?	
What is Effiong doing?	
Gives the children small baskets or plastic basins to place on their heads and walk a short distance.	Learns to keep good posture.
Helps the children realize that the Okun family and each of their own families are similar in many ways.	Tries a new way of carrying things.
What are the Okun children doing that you also do?	Tells of helping his parents.
How do you help your parents?	
What does your mother do that is the same as Effiong's mother?	
How does your father help your family?	
How does Effiong's father help his family?	
In what ways is an African family the same as your family?	Understands that an African family has similar structure and needs as his family.
How do you think Effiong and Nkoyo feel about having both parents around them so much?	Becomes aware of the closeness of African family life.
How is this family different from your family?	Realizes that this African family meets some needs in a different way.
Helps the children learn more about the African mother's role through a story.	Listens to the story.
The mother or "Ma" is the heart of the family. All of the children in the village respect and love her. She does many jobs during the day. She takes good care of her children. Sometimes she cares for the children of the other women. She cooks. She tends the garden. When the time comes, she helps harvest food crops. Sometimes she goes to market where she sells the extra food crops. The other women will care for her children while she is away. In this way, the children are taught to respect and love all the women as they do their own mother. In this way, children are never without a mother.	

THE TEACHER	THE CHILD
In the evening after a hard day's work, "Ma" and the other women of the village gather their children around them to tell stories and sing songs. By helping, listening and singing the children learn many things from their mothers.	
How does Ma take care of her family? Which jobs do you think are done only by the girls and their mothers?	Describes the jobs of a mother in an African family. Recognizes that females have a specific role.
How does a girl learn to be a mother?	Understands that a girl is trained by her mother.
How else does Ma teach the children?	Understands that the mother teaches the children through story telling and songs.
How do the women help each other?	Understands that family groups cooperate with each other.
How else might the women help each other?	Suggests other ways the women may help each other.
How does this story show that the people in an African village are like one big family?	Realizes that a "mother" is always available to be with the children.
Uses an African song such as "Before Dinner" to illustrate its use as a teaching device as well as a means for enjoying work. Sings the verses of "Before Dinner." (See Figure 7.) Repeats the verses, imitating the mother working in the garden.	Repeats verses and dramatizes lyrics.

THE TEACHER | THE CHILD

BEFORE DINNER

Congo Folk Song


Solo
Chorus
First we go to hoe our gar-den, Ya Ya Ya Ya
then we pound the yel-low corn. Ya Ya Ya Ya
Now we eat. Come gath-er round the camp-fire Ya Ya Ya Ya

Second verse

Solo: Next we carry jugs of water
Then we stir our pots of mush.

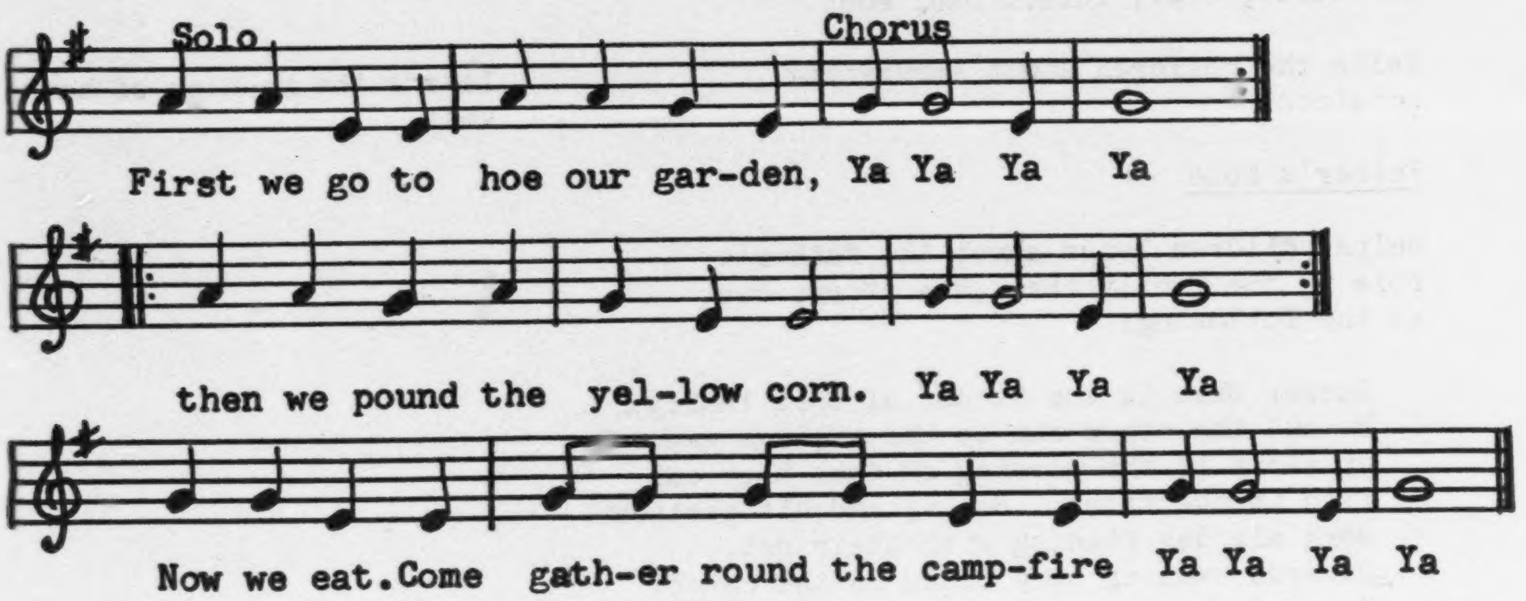
Adapted from Charles Leonhard, et al., Discovering Music Together, Book Six, Chicago: Follett Publishing Co., 1966, p. 150.

FIGURE 7

Helps children compare or contrast the activities in the song with dinner preparation in their homes.	
What jobs are done before dinner?	Refers to the song to give steps involved in meal preparation.
How did the music make you feel as you pretended to work?	
What songs might your mother sing as she works?	Realizes that music can make work seem faster and easier.
Takes the children to a tropical food	Notes similarities and dif-

BEFORE DINNER

Congo Folk Song


Solo
Chorus
First we go to hoe our gar-den, Ya Ya Ya Ya
then we pound the yel-low corn. Ya Ya Ya Ya
Now we eat. Come gath-er round the camp-fire Ya Ya Ya Ya

Second verse

Solo: Next we carry jugs of water
Then we stir our pots of mush.

Adapted from Charles Leonhard, et al., Discovering Music Together, Book Six, Chicago: Follett Publishing Co., 1966, p. 150.

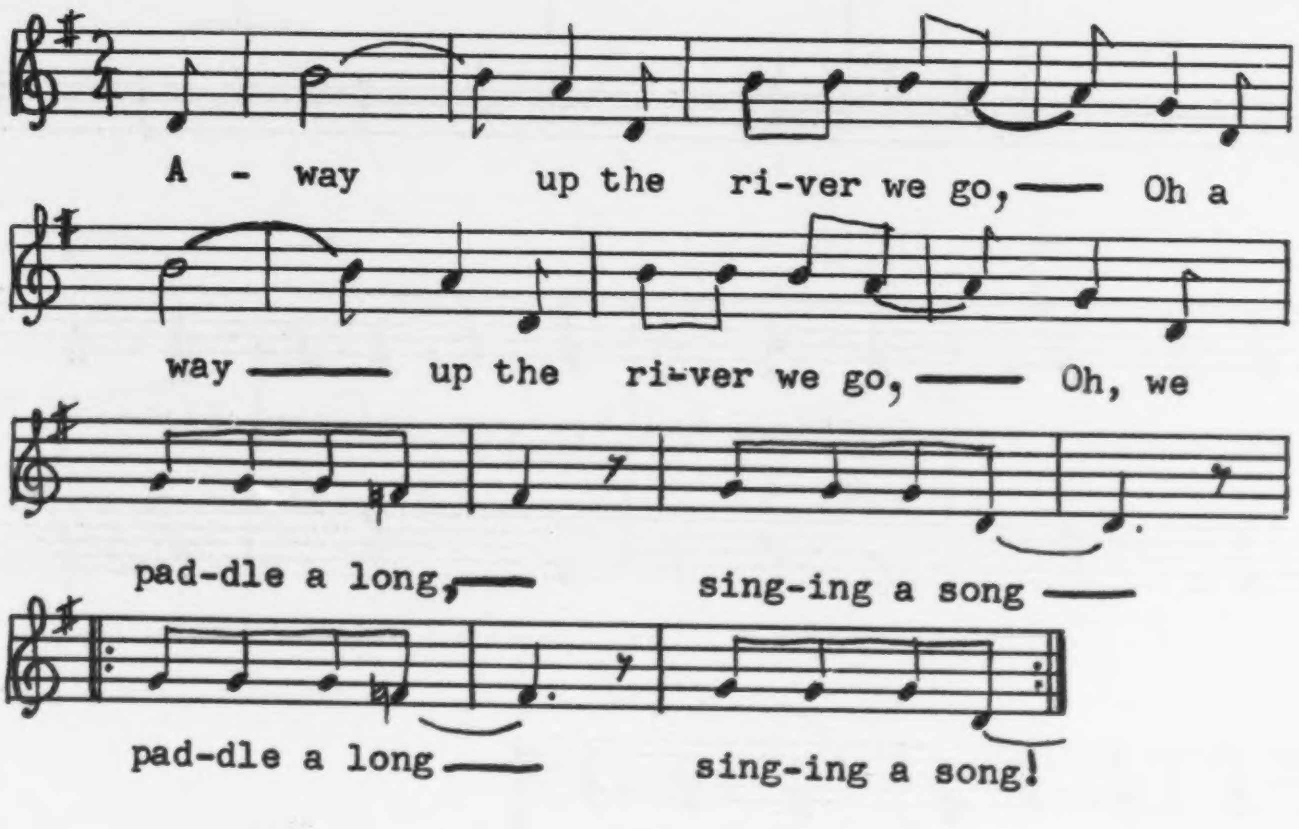
FIGURE 7

Helps children compare or contrast the activities in the song with dinner preparation in their homes.	
What jobs are done before dinner?	Refers to the song to give steps involved in meal preparation.
How did the music make you feel as you pretended to work?	Realizes that music can make work seem faster and easier.
What songs might your mother sing as she works?	
Takes the children to a tropical food market. Acquaints the children with yams which is a stable food of the African family. Shows them other root foods, e.g., sweet potato. Buys a yam from the tropical food market.	Notes similarities and differences among the various foods. Learns to recognize a variety of root foods.
Boils yams and demonstrates pounding with a mortar and pestle or wooden bowl and fork.	Learns an old method of preparing food.
Seasons the mashed yams with a little salt and distributes samples to the children.	Suggests that mashed yams are like mashed potatoes.

THE TEACHER	THE CHILD
Asks children to bring to school samples of other root crops. Supervises the children while they plant various types of potatoes in the school garden or in a window box.	Learns how food is planted.
After the potatoes have started budding, discusses how potatoes grow. Stresses new words, e.g., tuber, bud, root.	
Tells the children about harvesting potatoes.	Learns the meaning of harvest.
Father's Role	
Helps children learn about the father's role in the family through a story, such as the following:	
Bassey Okun is the father of this family. He and the other men in the village get up early in the morning so that they can fish in the river. Bassey and his partner work all day fishing with their net. Towards evening they bring in the catch. Some of the fish is sold at the waterfront. Most of it is taken to the fish stalls in the market and to the shops in the town.	
Presents the picture of the fishermen on the beach. (See Figure 8.)	Examines the picture.
What object are the men holding?	Recognizes the fishing net.
Why are several men working with the net?	Recognizes the need for cooperation.
What will the men do with the net?	
Shows the picture of fishermen in a boat. (See Figure 9.)	
What would you use to catch fish?	
How many men are in the boat?	
How are they helping each other?	Realizes the advantage of using a net.
Why is it better for fishermen to use nets instead of fishing poles?	
Sings and plays the songs, "Away Up The River" and "A Fishing." (See Figure 10.)	Listens to song to catch rhythm and melody.
Encourages children to move with the rhythm.	Dramatizes rhythmic movements to accompany the song.

AWAY UP THE RIVER

African Folk Song

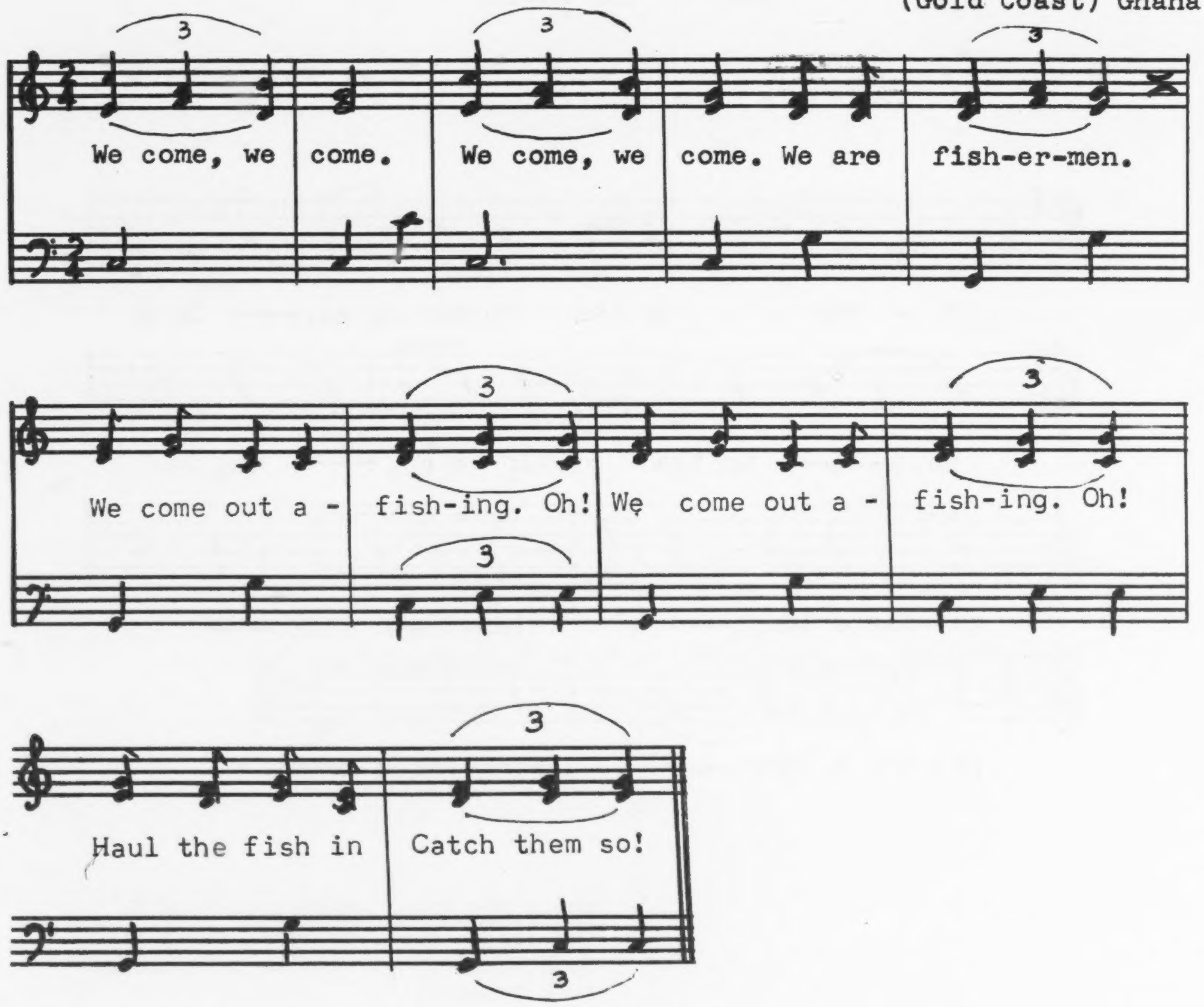

A - way up the ri-ver we go, Oh a
way up the ri-ver we go, Oh, we
pad-dle a long, sing-ing a song
pad-dle a long sing-ing a song!

Music for Young Americans, Book 8, New York: American Book Co., p. 116. Reproduced by permission of American Book Company.

FIGURE 10

A - FISHING

Singing game-
(Gold Coast) Ghana


We come, we come. We come, we come. We are fish-er-men.
We come out a - fish-ing. Oh! Wę come out a - fish-ing. Oh!
Haul the fish in Catch them so!
3

Edith Lowell Thomas, The Whole World Singing,
New York: Friendship Press, 1950, p. 24.

FIGURE 11

THE TEACHER	THE CHILD
Helps children act out the words as they sing the song "A-Fishing." Children form a circle. Pretend that the river is in the center of the circle. The children 'cast their nets' either individually or in pairs each child 'holding' part of the net. They bring the heavy haul or catch to the surface. Then spread it on the 'sand' (floor) to dry.	
Reinforces recognition of numerals (or letters of the alphabet). Draws or cuts out pictures of fish using colored papers. Puts a numeral and a paper clip on each fish. 	
Children go fishing with a magnet, either on a string or held in the hand. Each child must tell what he catches by saying the numeral and holding it up for others to see. At the end of the game, children may count the number of fish caught.	Recognizes several numerals. Enjoys playing the game and counting. Helps other children count. Shows pride in being able to catch several fish.
Variation: Use plastic beads (G-1 list #39-0175) for fish and with magic marker place numeral on each bead. Child scoops up the fish using a net on a wire handle or a measuring scoop such as found in a coffee can. If child scoops up more than one fish, he must identify each one he catches by correctly calling out the numeral.	
Uses the following material and pictures to tell the children about the daughter's role in the family. (See Figure 12.)	

Children form a circle. Pretend that the river is in the center of the circle. The children 'cast their nets' either individually or in pairs each child 'holding' part of the net. They bring the heavy haul or catch to the surface. Then spread it on the 'sand' (floor) to dry.

Reinforces recognition of numerals (or letters of the alphabet). Draws or cuts out pictures of fish using colored papers. Puts a numeral and a paper clip on each fish.

Children go fishing with a magnet, either on a string or held in the hand. Each child must tell what he catches by saying the numeral and holding it up for others to see. At the end of the game, children may count the number of fish caught.

Recognizes several numerals. Enjoys playing the game and counting. Helps other children count.

Shows pride in being able to catch several fish.

Variation: Use plastic beads (G-1 list #39-0175) for fish and with magic marker place numeral on each bead. Child scoops up the fish using a net on a wire handle or a measuring scoop such as found in a coffee can.

If child scoops up more than one fish, he must identify each one he catches by correctly calling out the numeral.

Uses the following material and pictures to tell the children about the daughter's role in the family. (See Figure 12.)

Oldest Daughter's Role

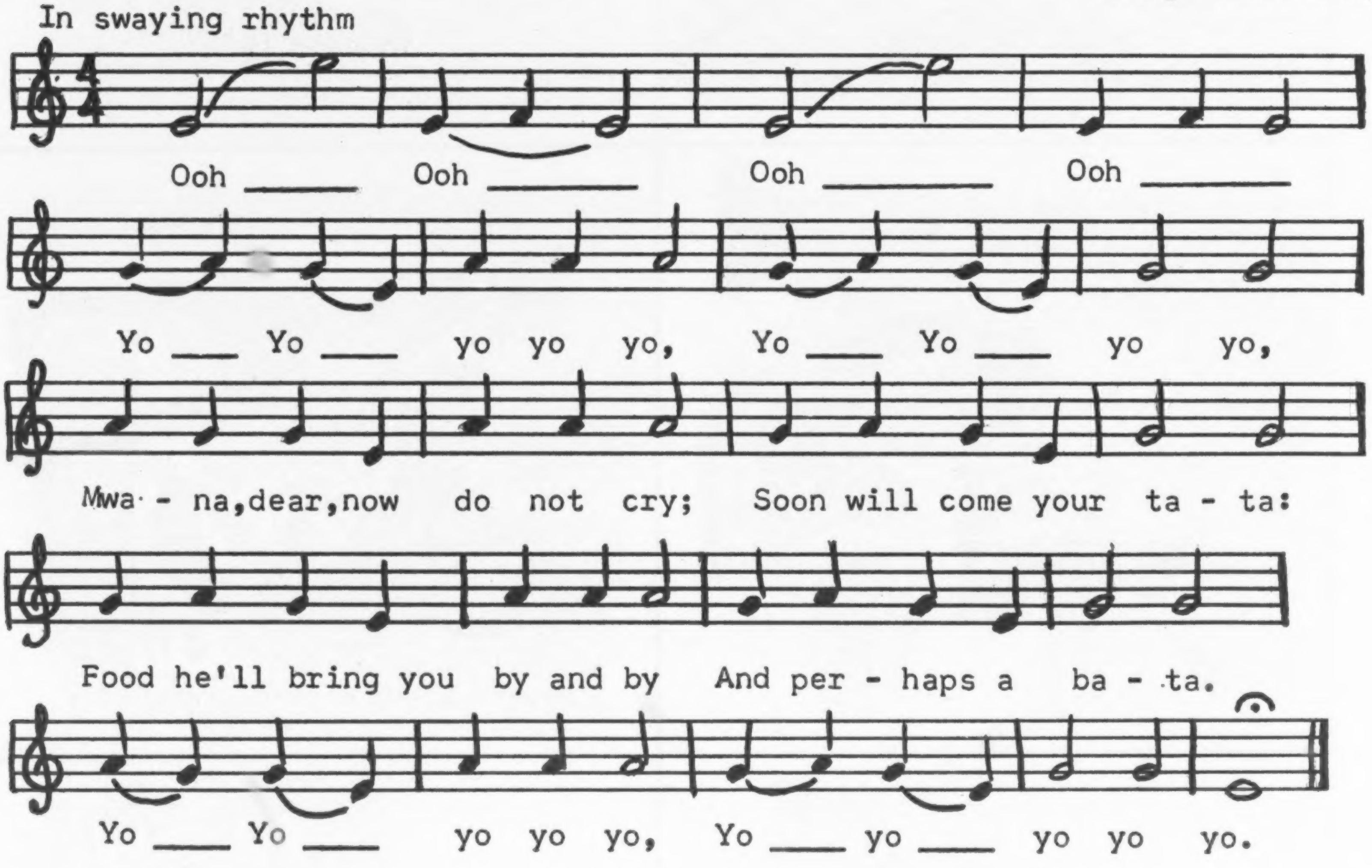
Andem Adiaha is the oldest girl in the Okun family. She is fourteen years old. She is also called Ekaete since she is named for her father's mother.

The oldest girl in an Efik family is very important. All of her brothers and sisters must consult and obey her. She also has many responsibilities. She helps her mother take care of the smaller children, cook the food and clean the house. The younger sister often helps Andem with the work.

THE TEACHER	THE CHILD
In the evening she may supervise the recreation or homework of the other children.	
Asks the children if any of them have a big sister.	
How does the oldest sister in your family help?	Tells how his older sister helps him and the family.
How do younger sisters help?	Remembers and tells about how "Ma" helps her daughters learn to be like a mother.
How do these jobs help the daughters learn to be mothers?	
Asks the children to tell a story about what is happening in the pictures.	Looks at each picture and tells the story in the sequence shown.
Chooses a simple lullaby, to show how the mother and oldest daughter helps the baby fall asleep.	Enjoys swaying to the music.
"Congo Lullaby" Charles Leonhard, et al., Discovering Music Together, Book 6, Chicago: Follett Publishing Company, 1966, p. 151. (See Figure 13.)	
Sings to the group.	Listens. Pretends to be a baby.
Encourages a child to sing and pretend to be a mother.	Repeats song.
Discusses different words.	Learns meaning of new words.
mwana - baby tata - father bata - duck	
Plays the recording of "Folk Songs of Africa".	Enjoys hearing others sing the same song.
"Folk Songs of Africa", #FSA 100, Stanley Bowmar Records, Inc., 12 Cleveland Street, Valhalla, New York, 10595.	

CONGO LULLABY

Congo Folk Song


In swaying rhythm
Ooh ___ Ooh ___ Ooh ___ Ooh ___
Yo ___ Yo ___ yo yo yo, Yo ___ Yo ___ yo yo,
Mwa - na, dear, now do not cry; Soon will come your ta - ta:
Food he'll bring you by and by And per - haps a ba - ta.
Yo ___ Yo ___ yo yo yo, Yo ___ yo ___ yo yo yo.

Charles Leonhard, et al., Discovering Music Together, Book 6, Chicago: Follett Publishing Company, 1966, p. 151.

FIGURE 13

THE TEACHER	THE CHILD
Helps the children dramatize the roles of the Okun family members by acting out various situations	
Nkoyo and Effiong helping their parents.	Remembers the roles of the family members.
Andem taking care of the baby.	
Andem gathering the children for a storytelling hour.	
Mother cooking a meal.	
Father fishing from a boat.	
Gives the children an opportunity to suggest what role the younger brother, Asuquo, might have in the family.	
What jobs might Asuquo, the younger brother, do to help the family?	Thinks of jobs a young boy might do, such as hanging up his clothing or putting away his toys.
Shows the pictures of Effiong, (See Figure 14.) and reads the following paragraph:	Observes and describes the activities shown in the pictures.
Oldest Son's Role	
Effiong Etete Okun is the oldest boy in the family, but he is not very old. He is only seven. When he gets to be a big boy he will command great respect from his sisters and younger brothers.	
In the morning he and Nkoyo fetch water from the stream for cooking. Sometimes Effiong helps in the field before he goes to school. He also helps his mother in the market. He carries some of the crops to the shops in town and waits outside for customers. He is not expected to help in the home. He is, however, expected to work hard in school. Since he is the oldest boy, he will be expected to help pay for his brother's schooling when he is an adult.	

Nkoyo and Effiong helping their parents. Andem taking care of the baby. Andem gathering the children for a storytelling hour. Mother cooking a meal. Father fishing from a boat.	Remembers the roles of the family members.
Gives the children an opportunity to suggest what role the younger brother, Asuquo, might have in the family.	
What jobs might Asuquo, the younger brother, do to help the family?	Thinks of jobs a young boy might do, such as hanging up his clothing or putting away his toys.
Shows the pictures of Effiong, (See Figure 14.) and reads the following paragraph:	Observes and describes the activities shown in the pictures.
Oldest Son's Role Effiong Etete Okun is the oldest boy in the family, but he is not very old. He is only seven. When he gets to be a big boy he will command great respect from his sisters and younger brothers. In the morning he and Nkoyo fetch water from the stream for cooking. Sometimes Effiong helps in the field before he goes to school. He also helps his mother in the market. He carries some of the crops to the shops in town and waits outside for customers. He is not expected to help in the home. He is, however, expected to work hard in school. Since he is the oldest boy, he will be expected to help pay for his brother's schooling when he is an adult.	
Helps the children understand the responsibilities of the oldest son.	
What are some of Effiong's jobs?	Recalls Effiong's responsibilities.
How are the jobs similar to yours?	Compares and contrasts the oldest son's responsibilities with his own.
Why might we say that schoolwork is children's work?	Begins to understand that schoolwork is important.
Suggests that children pantomime some of Effiong's activities.	Uses the pictures to point out the activities being pantomimed.

2

3

4

6

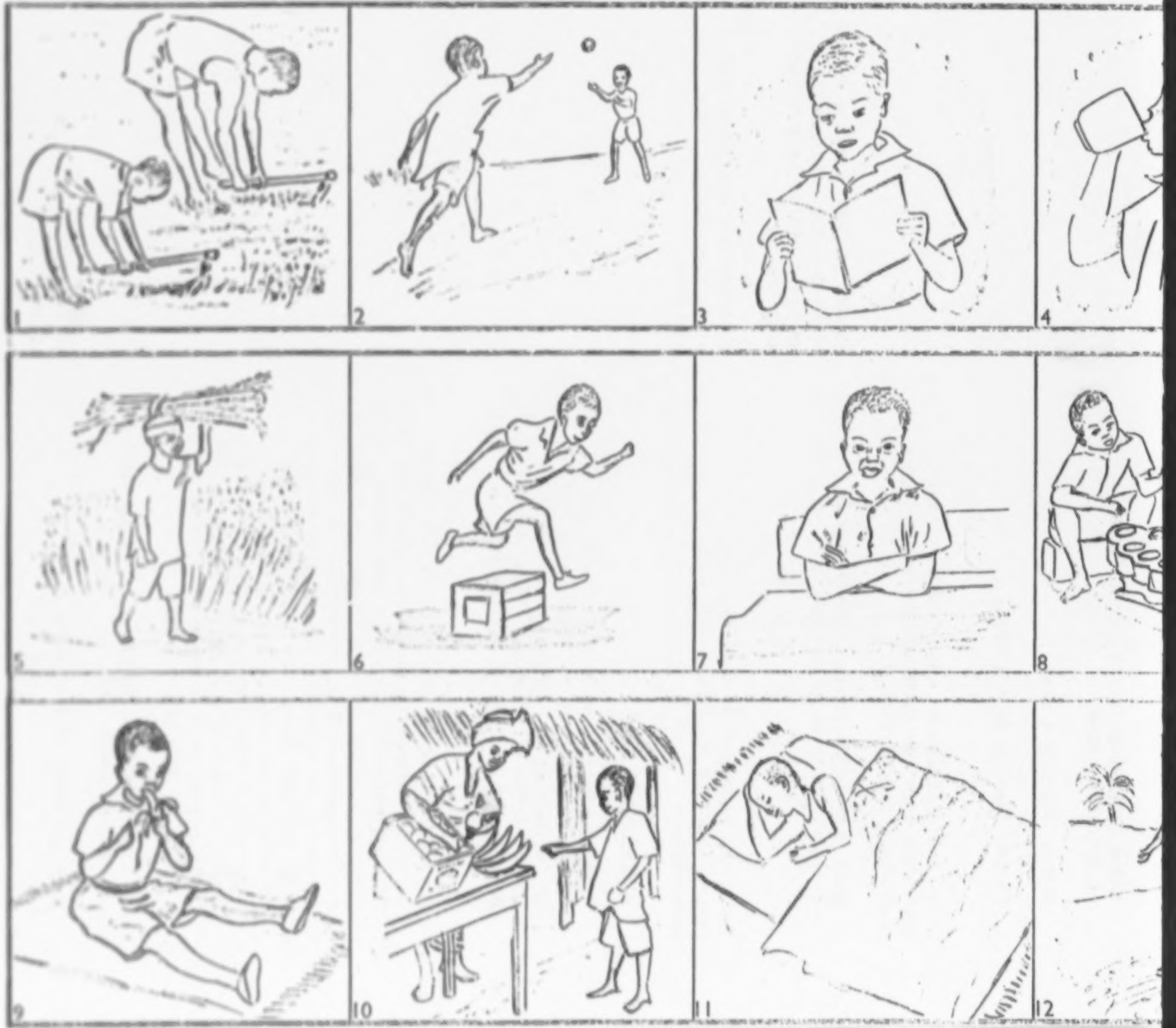
7

8

10

11

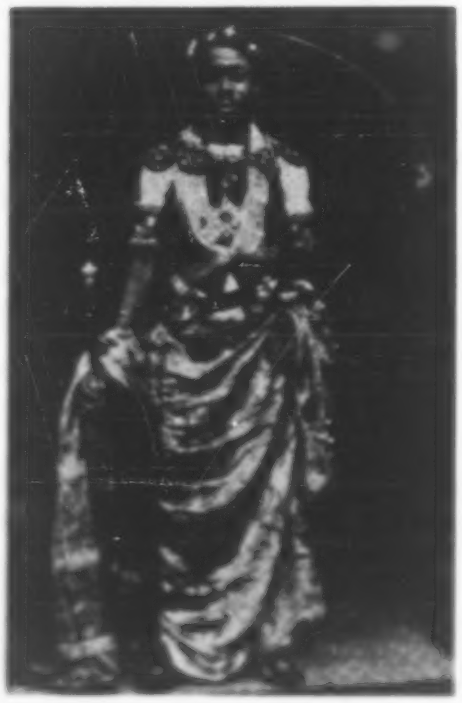
12



Courtesy of A. Taylor,
New Nation English PreReader,
London: Thomas Nelson and Sons,
p.22

Figure 14

THE MOTHER	THE CHILD
(Clothing)	
Reads the following paragraph and shows pictures of people in African dress: (See Figure 15.)	
Some of the time, the Okun family wears clothing like ours. At other times, such as holidays, the father may put on his wrapper. The mother and daughters wear African dress more often. The African dress is usually a wraparound skirt with a blouse.	
When does the father wear African clothing?	Learns that traditional clothing is worn for special occasions.
What other groups of people have you seen wear a different type of clothing?	May recall seeing parades, pictures, films and television programs where people wore clothing from another country.



Calabar ceremonial dress

Courtesy of the Nigerian Embassy.

FIGURE 15

Allows the children to have the experience of wearing African style clothing.

Obtains material:
one yard 36" wide material for girls
two yards for the boys

THE TEACHER	THE CHILD
Girls wrap one end of the material around the waist. Then gather remaining material on one side. Roll and tuck gathered material at waist.	Learns to dress in an African manner.
Boys wrap fabric around waist. Gather on one side place over one shoulder down back to waist. Drape over other arm.	Learns that girls and boys dress differently in Africa also.

For Teacher Background

(Shelter)

"An African house is built around a compound, and all rooms open on to it. A veranda-like shelter along the compound walls protects the rooms and ever-open doors from sun and rain. An open kitchen is often built across one corner of the compound and it will contain one or two large beehive-shaped swish ovens, but small, friendly fires may be made in the compound itself with sticks or charcoal...."

Abbs, Akoma, Ashanti Boy,
London: Collins, 1959,
pp. 36-37.

Exhibits pictures of African villages.	Looks at pictures and notices that the houses are usually near to each other.
Helps the children use blocks to build an African compound	Plans the construction of the compound.
How might the compound be used?	Thinks of African family activities, such as story telling or cooking which might be dramatized in the compound made of blocks.
Helps other children construct homes on the sand table. Uses dried grass for the roof.	Makes homes and places them in the village.
Helps the children make a backdrop for a puppet show depicting an African scene. Stick puppets may be made for a puppet show called "A Day With the Edets."	Decides upon an African scene and a story. Constructs and manipulates puppets.

(Recreation)

Reads the following paragraphs to introduce the children to recreational activities in an African village:

> Most of the family entertainment is within the village. Mr. Okun visits his friends in the evenings and goes to meetings of the Ekpe society. "Ma" stays at home. On the weekends, she may visit her friends or go to a meeting of the Ebere society. Most of the time she is too busy with her family in the home.

THE TEACHER	THE CHILD
The Okun children have many different ways of enjoying themselves. They love to visit relatives and friends who live in the city. Sometimes, they are invited to parties in the city. They also love to listen to stories, play games and dance.	
How do the adults entertain themselves in the African village?	Understands that Africans like to visit each other just as we do.
How are the children's activities similar to ours? Different?	Realizes that African children participate in activities similar to those of American children.
Why might the village children like to go to the city?	Begins to understand that both city and village life have attractions.
Do you think the city children might like to visit in the village? Why?	
Shows an illustration of children dancing at a party. (See Figure 16.)	
What are the children doing?	Suggests that the children are dancing.
What type of clothing are most of the children wearing?	Notices the children's clothes.
Which child is wearing a different type of clothing?	
What do you see in this picture that reminds us of our parties?	Compares the activities illustrated in the picture with what he does at parties.
Shows a picture of African children in a play area. (See Figure 17.)	
How are the children in the picture much like us?	
How can you tell that these children are in the city?	Realizes that the African children enjoy similar play activities.

THE TEACHER	THE CHILD
Prepares the children to listen to a recording of African music and allows them to move rhythmically. "Folk Songs of Africa," Stanley Bowmar Records, #FSA 100.	Listens to the music. May begin to move in time with the rhythm and sing the words.
Reads the following paragraph to the children to point out that African and American children have some similar interests: Moonlight makes the night a happy time for the Okun children and their friends in the village. They play games and often the adults tell them stories out doors.	
Why would the moonlight make the night a happy time?	Learns or remembers that moonlight nights are bright.
Why might the Okun children love moonlight nights?	Learns that the village may not have electric lights.
When do you like to listen to stories?	Thinks and tells about the times he enjoys listening to stories.
How are the Okun children like you?	Realizes that African children play games and listen to stories.
Chooses a myth, proverb and/or fable from the book African Myths. Carter G. Woodson, African Myths, Washington, D.C.: Associated Publishers, 1948.	
Uses the story, "The Deer and the Snail," page 40, to illustrate the concepts "fast and slow."	Enjoys the "race." Anticipates outcome. Recalls similar stories. Dramatizes, using peers to act out various parts.
Uses myth, "How the Dog Became the Friend of Man," page 70, to show one way of explaining things.	Enjoys cleverness of dog. Tells about other pets. Discusses his pets.

"Folk Songs of Africa," Stanley Bowmar Records, #FSA 100.	words.
Reads the following paragraph to the children to point out that African and American children have some similar interests:	
Moonlight makes the night a happy time for the Okun children and their friends in the village. They play games and often the adults tell them stories out doors.	
Why would the moonlight make the night a happy time?	Learns or remembers that moonlight nights are bright.
Why might the Okun children love moonlight nights?	Learns that the village may not have electric lights.
When do you like to listen to stories?	Thinks and tells about the times he enjoys listening to stories.
How are the Okun children like you?	Realizes that African children play games and listen to stories.
Chooses a myth, proverb and/or fable from the book African Myths.	
Carter G. Woodson, African Myths, Washington, D.C.: Associated Publishers, 1948.	
Uses the story, "The Deer and the Snail," page 40, to illustrate the concepts "fast and slow."	Enjoys the "race." Anticipates outcome. Recalls similar stories. Dramatizes, using peers to act out various parts.
Uses myth, "How the Dog Became the Friend of Man," page 70, to show one way of explaining things.	Enjoys cleverness of dog. Tells about other pets. Discusses his pets.
Uses fable, "The Fox and the Goat," page 85.	Tells what happened when he played a trick on someone or when someone played a trick on him.
Uses fable, "The Lion, the Leopard, and the Dog," page 94, to show animal behavior.	Discusses nature of animals. Enjoys "humaneness" of animals. May illustrate fable.
Uses myth, "Why the Hippopotamus Lives in the Water," page 107.	Realizes that all things have a name. Guesses name.
Uses myth, "Why the Cat Catches Rats," page 113.	Enjoys the familiarity of story. The child acts out story. Plays other games which are similar, e.g.,"The Cat and the Rat." Illustrates with paint and crayons.

THE TEACHER	THE CHILD

Why the Cat Catches Rats

Ansa was King of Calabar for fifty years. He had a very vaithful cat as a housekeeper and a rat as his house-boy.

The king was an obstinate, headstrong man; but he wás very fond of the cat, for she had been in his store for many years.

The rat fell in love with one of the king's servant girls; but he was poor and could not give her any presents. What, then, would he do?

At last he thought of the king's store. In the night time, as he was quite small, he had little difficulty in getting into the store through a hole he had made in the roof. He then stole corn and native pears, and gave them to the girl he loved.

At the end of the month, when the cat had to give the king her account of the things in the store, it was found that some corn and native pears were not there.

The king was very angry at this, and asked the cat how this happened. But the cat could not explain the loss, until one of her friends told her that the rat had been taking the corn and giving it to the girl.

When the cat told the king, he called the girl before him and had her whipped, turned the rat over to the cat to be punished and then drove both of them from his home.

The cat was so angry at this that she killed and ate the rat.

Ever since then, whenever a cat sees a rat she tries to kill and eat it.

Published first by the Association
for the study of Negro Life and
History, Inc., and The Associated
Publishers, Inc.

Do you think that this is a true story?	Thinks about the characters

He had a very faithful cat as a housekeeper and a rat as his house-boy.

The king was an obstinate, headstrong man; but he was very fond of the cat, for she had been in his store for many years.

The rat fell in love with one of the king's servant girls; but he was poor and could not give her any presents. What, then, would he do?

At last he thought of the king's store. In the night time, as he was quite small, he had little difficulty in getting into the store through a hole he had made in the roof. He then stole corn and native pears, and gave them to the girl he loved.

At the end of the month, when the cat had to give the king her account of the things in the store, it was found that some corn and native pears were not there.

The king was very angry at this, and asked the cat how this happened. But the cat could not explain the loss, until one of her friends told her that the rat had been taking the corn and giving it to the girl.

When the cat told the king, he called the girl before him and had her whipped, turned the rat over to the cat to be punished and then drove both of them from his home.

The cat was so angry at this that she killed and ate the rat.

Ever since then, whenever a cat sees a rat she tries to kill and eat it.

Published first by the Association
for the study of Negro Life and
History, Inc., and The Associated
Publishers, Inc.

Do you think that this is a true story? Why? Why not?	Thinks about the characters and what they did in the story.
Should the king punish the girl? Why?	
Why would the cat be angry with the rat? Should the cat have killed the rat?	Begins to think about whether or not the "punishment fit the crime."
Do you think that the rat should have taken the corn and pears?	Thinks about the rat's character.
What might the rat have done instead of taking the food from the king's store? What would you have done if you were the rat?	Begins to put himself in a similar situation and tells what he would do.

THE TEACHER	THE CHILD
Helps the children review some of the information about the African family studies. Helps them extend the learnings to their own families and understand that families in different places are alike in many ways.	
How do the Okun family members help each other? How do your family members help each other.	Recalls responsibilities of both the Okun family members and his own.
How do the parents in the Okun family teach the children new ideas? How do your parents teach you new ideas?	Reviews some ways that both sets of parents teach their children.
Where does the Okun family live? How is life in a village different from that in a city?	Begins to understand some differences in village and city life.
What changes would the Okun family have to make if they should move from the village to a city?	Offers some suggestions, such as buying food from a store rather than growing their own.
How is the Okun family much like our families?	Realizes that the Okun family has needs similar to those of families in the United States.

THEME D: SOME NEEDS ARE MET BY PEOPLE FAR AWAY

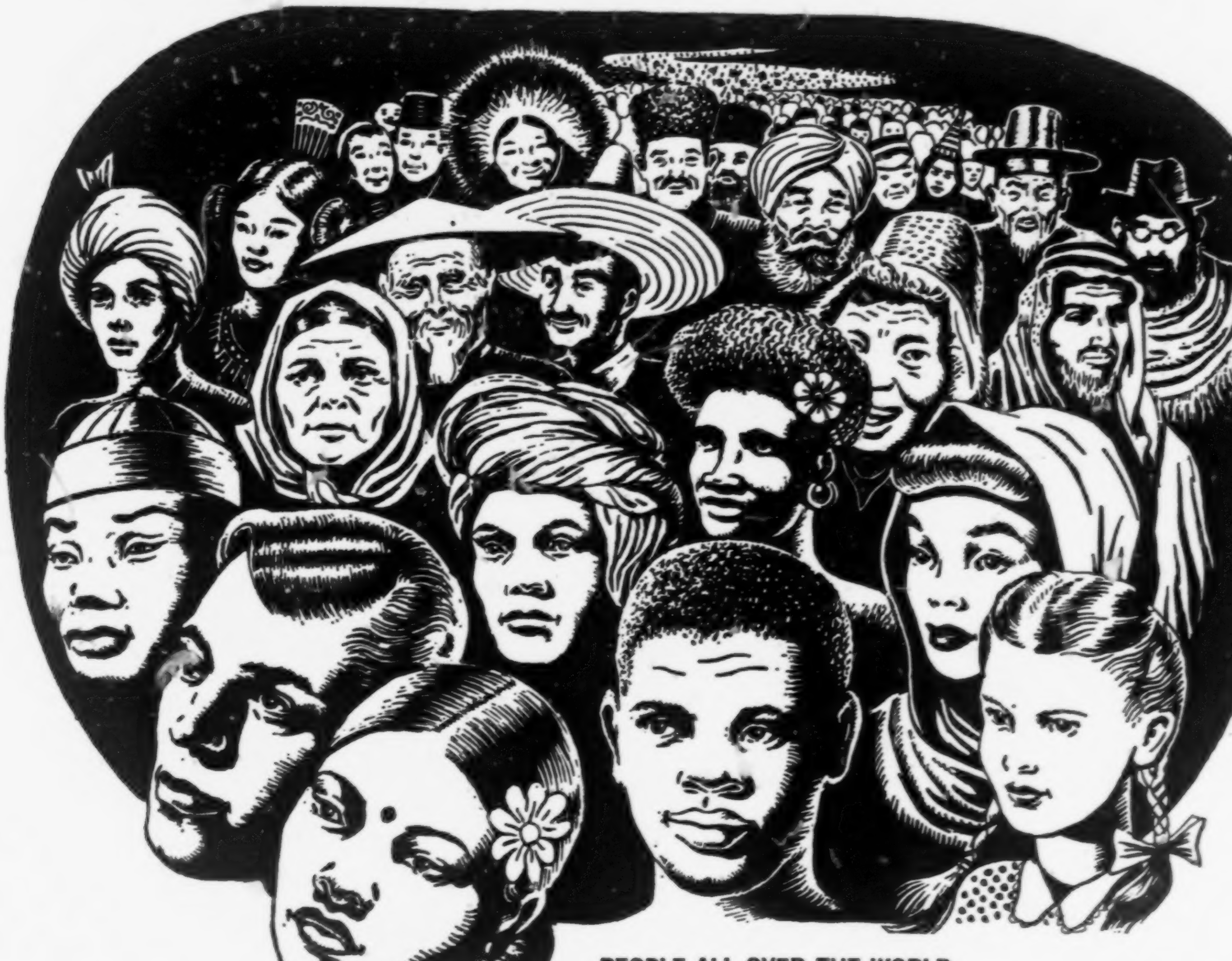
THE TEACHER	THE CHILD
WHAT HAPPENS TO PEOPLE IN OTHER COUNTRIES IS IMPORTANT TO AND AFFECTS US IN THE UNITED STATES	
Shows the illustration of "People All Over the World" to motivate interest in people and places around the world. (See Figure 18.)	
Uses a globe to point out where some of the people in the illustration live.	

PEOPLE ALL OVER THE WORLD

WHAT HAPPENS TO PEOPLE IN OTHER COUNTRIES IS IMPORTANT TO AND AFFECTS US IN THE UNITED STATES

Shows the illustration of "People All Over the World" to motivate interest in people and places around the world. (See Figure 18.)

Uses a globe to point out where some of the people in the illustration live.



PEOPLE ALL OVER THE WORLD

Weekly News Review, Volume 46, Number 18, February 5, 1968.

FIGURE 18

Where might some of these people live?	Looks for characteristics peculiar to some places in the world, such as hats, flowers, scarves, jewelry.
What do we call people who live in Africa?	Remembers that people from Africa are called Africans.

THE TEACHER THE CHILD

Background for Teacher

Subjects taught in Nigerian schools can now be heard on the national radio network by over 3 million students in various schools throughout the country.

N B C (Nigerian Broadcasting Corporation) plans lessons of 15 minutes in science, languages and other subjects. A handbook of notes is available for teachers, giving the time, date and topic of each program.

Lessons are planned for meeting the needs of students taking examinations, for supplementing the course of study and for enrichment.

Nigerian teachers have welcomed the idea of classroom television because they have realized the visual advantages in illustrating lessons on science and geography. Special emphasis has been placed on the primary school curriculum because the Nigerian Ministry of Education felt a need to supplement lessons in this particular grade level.

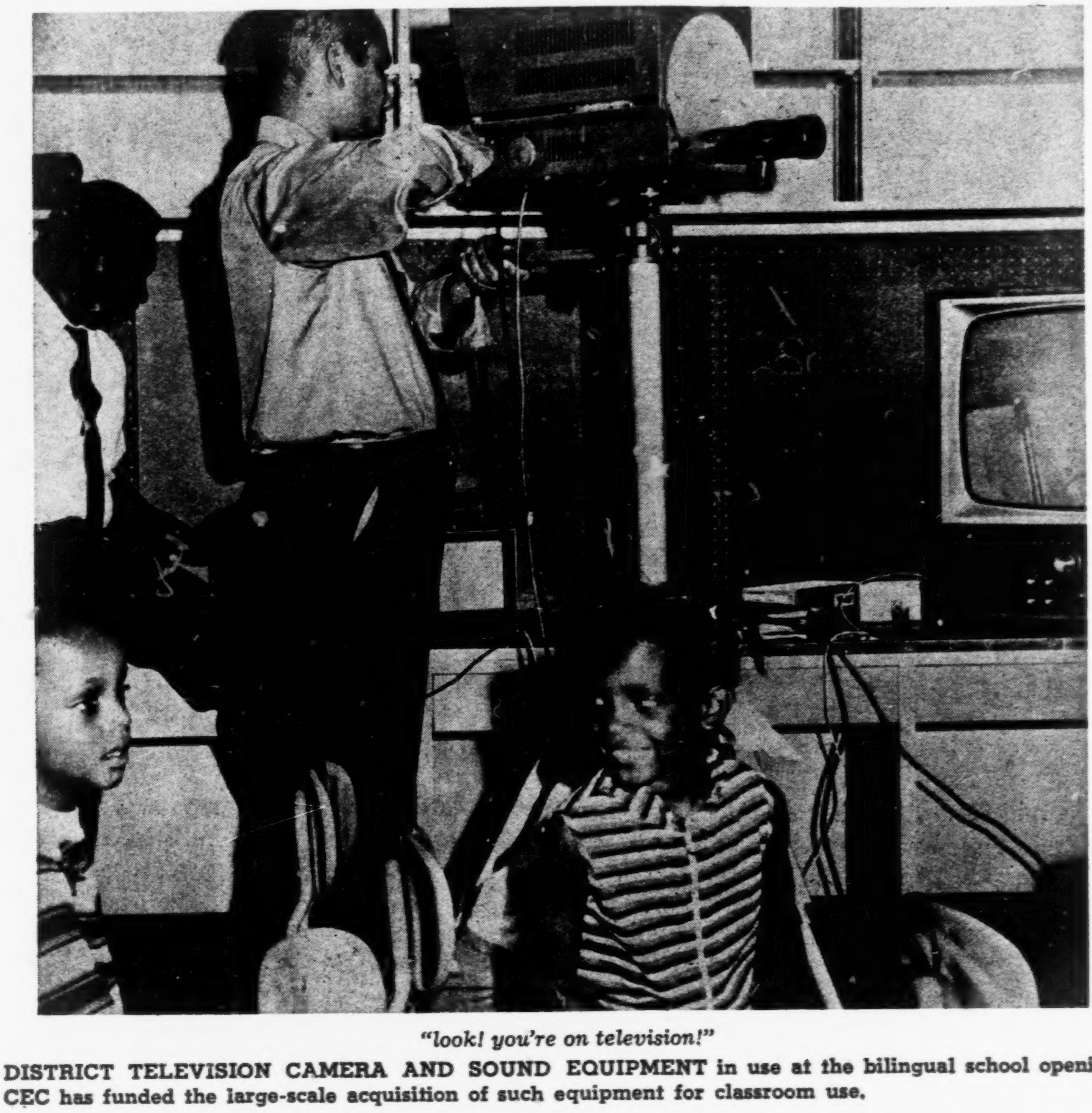
Evaluation forms are given to the schools which utilize educational television asking for detailed accounts of pupil reaction, as well as useful suggestions and criticisms.

Nigeria Today, Volumb 9,
Numbers 5 and 6, 1966, pp. 3-6.

Shows picture of young children acting out the fairy tale "The Churkendoose" on live television in Nigeria. (See Figure 31.)	Enjoys looking at picture. Recalls times when he has dramatized story parts. Recalls "dress-up" or costumes he has made and worn.
Reviews the fantasy - "The Churkendoose."	May recall the story "The Churkendoose."
Asks: Why do people enjoy looking at television?	Tells about programs he particularly enjoys.
What is educational T.V.?	Learns the differences and similarities of educational and commercial television.

THE TEACHER	THE CHILD
Shows a picture of New York City children being televised in their classroom. (See Figure 32.)	
Why is television important in education?	Realizes that we can learn things and events by watching television.
How does television help us to learn?	Realizes that television helps us retain learnings.
What things have you learned from watching television?	May mention some Board of Education programs viewed in school, commercials, tell about a story, etc.
If you were asked to be on television what would you like to teach other children? Why?	May suggest original stories, number facts, songs, singing games, etc.
Why is television important to Nigerian boys and girls as well as American boys and girls?	Realizes that we can learn about many people, places and things quickly through television.
How can we produce our own show?	

Why is television important in education?	Realizes that we can learn things and events by watching television.
How does television help us to learn?	Realizes that television helps us retain learnings.
What things have you learned from watching television?	May mention some Board of Education programs viewed in school, commercials, tell about a story, etc.
If you were asked to be on television what would you like to teach other children? Why?	May suggest original stories, number facts, songs, singing games, etc.
Why is television important to Nigerian boys and girls as well as American boys and girls?	Realizes that we can learn about many people, places and things quickly through television.
How can we produce our own show?	



"look! you're on television!"

DISTRICT TELEVISION CAMERA AND SOUND EQUIPMENT in use at the bilingual school opening: CEC has funded the large-scale acquisition of such equipment for classroom use.

Photographed by Joel Rollnick
Community Education Center, District 12, Bronx,
Toward The Dream, Volume 1, Number 3, October, 1969.

FIGURE 32

THE TEACHER	THE CHILD
Helps the children produce a television show in their classroom	
Provides materials for class project: Making and producing a television show.	Repeats some of his favorite commercials.
Secures from G-1 list the following materials:	May produce and illustrate an original story.
#39-3050 TV Viewer, with one TV scroll 22 x 13 @ $4.50 and	Enjoys receiving new equipment into the classroom
#39-3050.01 additional TV Viewer scrolls @ $1.00 each	Helps to set up the TV.
	Attaches knobs, holders, roller, scroll, etc.
	Decorates outside of TV.
	May illustrate "The Churkendoose."
	May produce and illustrate an original story.

THEME E: WE ADAPT TO CHANGE

THE TEACHER	THE CHILD
WEATHER AND SEASONS AFFECT HOW THE FAMILY USES ITS LEISURE	
Selects a story to show the climate affects the games that we play and how we play.	
Reads Lonely Maria, a story of a little girl who has only the sea for a playmate; set in the West Indies.	
Elizabeth Coatsworth, Lonely Maria, New York: Pantheon, 1960.	
Shows pictures of father, mother, grandfather, and house.	Enjoys hearing a new story. Enjoys the very simple, colorful, good pictures. May get a "feel" for people and life as it could be on one of the islands of the West Indies.
What would you use to draw a picture in the sand?	Answers: With toe, finger, stick.
What does it mean to use imagination?	Describes feel of the sand, e.g., wet, hot, loose. Relates experiences at the beach, or at the sand table.
Who can tell us the difference between what is true and what is fantasy?	Begins to learn how to distinguish between fact and fiction.
Why was Maria able to play on the beach every day?	Realizes that in a warm climate people can stay outdoors longer.
What other activities do you think Maria's family enjoys outdoors?	May think of other warm weather activities.
When can't you play outdoors like Maria?	Realizes the affect of climate upon outdoor activities.
What do you do when you can't play outdoors?	May tell about playing with toys, looking at books, or helping mother.

WEATHER AND SEASONS AFFECT HOW THE FAMILY USES ITS LEISURE

THE TEACHER	THE CHILD
Selects a story to show the climate affects the games that we play and how we play.	
Reads Lonely Maria, a story of a little girl who has only the sea for a playmate; set in the West Indies.	
Elizabeth Coatsworth, Lonely Maria, New York: Pantheon, 1960.	
Shows pictures of father, mother, grandfather, and house.	Enjoys hearing a new story. Enjoys the very simple, colorful, good pictures. May get a "feel" for people and life as it could be on one of the islands of the West Indies.
What would you use to draw a picture in the sand?	Answers: With toe, finger, stick. Describes feel of the sand, e.g., wet, hot, loose.
What does it mean to use imagination?	Relates experiences at the beach, or at the sand table.
Who can tell us the difference between what is true and what is fantasy?	Begins to learn how to distinguish between fact and fiction.
Why was Maria able to play on the beach every day?	Realizes that in a warm climate people can stay outdoors longer.
What other activities do you think Maria's family enjoys outdoors?	May think of other warm weather activities.
When can't you play outdoors like Maria?	Realizes the affect of climate upon outdoor activities.
What do you do when you can't play outdoors?	May tell about playing with toys, looking at books, or helping mother.
Shows pictures of African women cooking to illustrate changes in traditional African life and similarities to life in America. (See Figures 33 and 34.)	
What job is being done by these two women?	Understands that the women are doing the same job.
Which one is using an old way of cooking?	
Which one is using a newer method of cooking?	Realizes that the stove represents change.

THE TEACHER	THE CHILD
Why do people in warm places cook outdoors a great deal?	Realizes that outdoor cooking is done in many places in the world.
When do we cook outdoors?	Understands that many people like being out of doors if the climate permits.
Why do people in our country like to cook outdoors?	
Why do you think that people change from an old way to a new way of doing things?	Realizes that people are constantly changing.
What are some new ways that your family has done things at home?	Understands that all families make changes.

THEME F: WE OBSERVE SPECIAL DAYS TOGETHER AT HOME AND IN SCHOOL

OUR FLAG HAS A SPECIAL MEANING ROOTED IN THE PAST

THE TEACHER	THE CHILD
Reviews the words of The Pledge of Allegiance.	Reinforces the learning of the pledge
May introduce the fourth stanza of "America."	Tries to pronounce difficult words, e.g., liberty.
Reviews meaning of colors in the United States flag: red - courage white - purity blue - justice 50 stars - a star for each state.	Learns how many colors, strips, and stars are found on the United States flag. Recognizes the United States flag from among others.
Compares the United States flag with those of a few African Countries. A picture of flags flying outside the United Nations building may be used.	Notices similarities and differences (colors, stars, strips) of the many flags.
Points out the United Nations flag.	Learns to recognize the United Nations flag: It is blue. It has the United Nations seal (the world) in the center.

Chooses one or two foreign flags to examine in greater detail. Points out that the colors and symbols of each flag have special meaning for the people of that nation:

Ghanaian Flag
red - independence
yellow - riches (gold)
green - farms and forests
black star in center - lodestar of African freedom (It guides or shows the way.)

Ethopian Flag
green - fertile fields
yellow - wealth of the harvest
red - courage
lion - symbol of the Emperor

Ivory Coast Flag
orange - desert sands
green - forests
white - peace and purity

Nigerian Flag
green - agriculture
white - unity and peace

THE TEACHER	THE CHILD
Helps the children understand that people around the world respect and honor their flags.	
How do we show respect for our flag?	Demonstrates how he salutes the United States flag.
How would you show respect for the people of another country if you were present when they were honoring their flag?	Learns that he stands but does not salute. Realizes that he shows respect for other peoples by respecting their customs.
Refers to a trip to Canada as an illustration of visiting another country.	May tell about visiting in Canada.

THEME A: PEOPLE LIVE IN GROUPS

MEMBERS OF THE FAMILY DEPEND ON ONE ANOTHER

A. Motivate interest in African family life by telling the children about the older sister's role.

Older children in Africa help with the care of the younger ones. The older sister teaches the younger children. Thus the older sister becomes the baby's nurse. When the older sister wants the baby to sleep, she cants, a song, such as "Devi Mase Noa."

1. Teach the song "Devi Mase Noa." (See Figure 1.)

DEVI MASE NOA

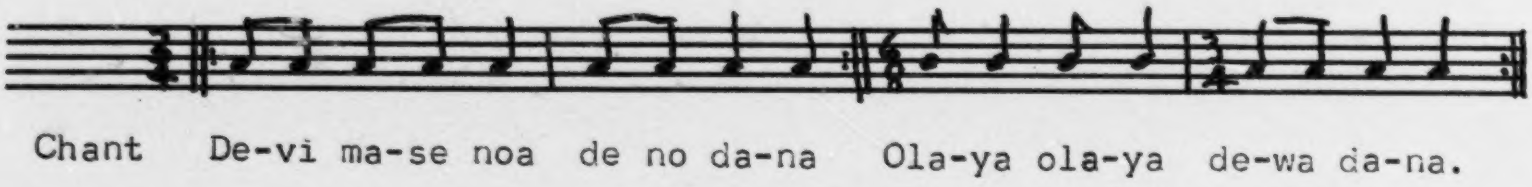


Figure 1

Courtesy of A.M. Jones, Studies in African Music Volume II. New York: Oxford University Press, 1959, p.2.

2. Obtain a simple primary globe mounted on a cradle. Use globe to pinpoint continent of Africa in relation to the United States.

Introduce or reinforce the following:

A globe is a small model of the earth.

MEMBERS OF THE FAMILY DEPEND ON ONE ANOTHER

A. Motivate interest in African family life by telling the children about the older sister's role.

Older children in Africa help with the care of the younger ones. The older sister teaches the younger children. Thus the older sister becomes the baby's nurse. When the older sister wants the baby to sleep, she cants, a song, such as "Devi Mase Noa."

1. Teach the song "Devi Mase Noa." (See Figure 1.)

DEVI MASE NOA

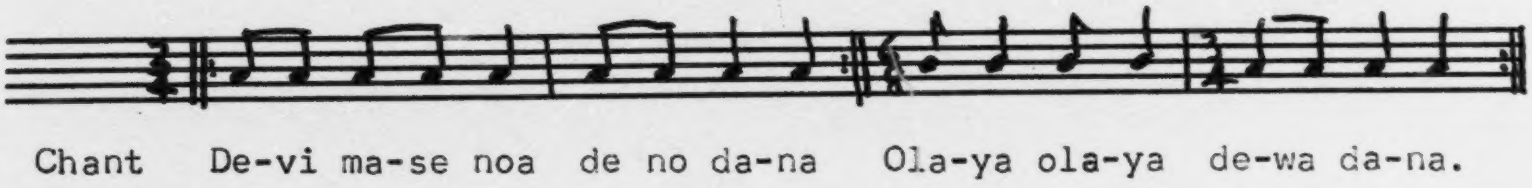


Figure 1

Courtesy of A.M. Jones, Studies in African Music Volume II. New York: Oxford University Press, 1959, p.2.

2. Obtain a simple primary globe mounted on a cradle. Use globe to pinpoint continent of Africa in relation to the United States.

Introduce or reinforce the following:

A globe is a small model of the earth.

There is more water than land on earth.

Land masses are called continents.

Water masses are called oceans.

The earth turns from east to west.

Most people live on land.

Reinforce concepts of directions:

north
east
south
west

3. As an additional activity, have the children get into the position used for playing London Bridge.

Tell them that they will be doing the same actions as used in London Bridge, but this time they will sing the new song "Devi Mase Noa." At the second repeat of the 'swing', the two leaders should capture a child and swing him to the 'swing' beat.

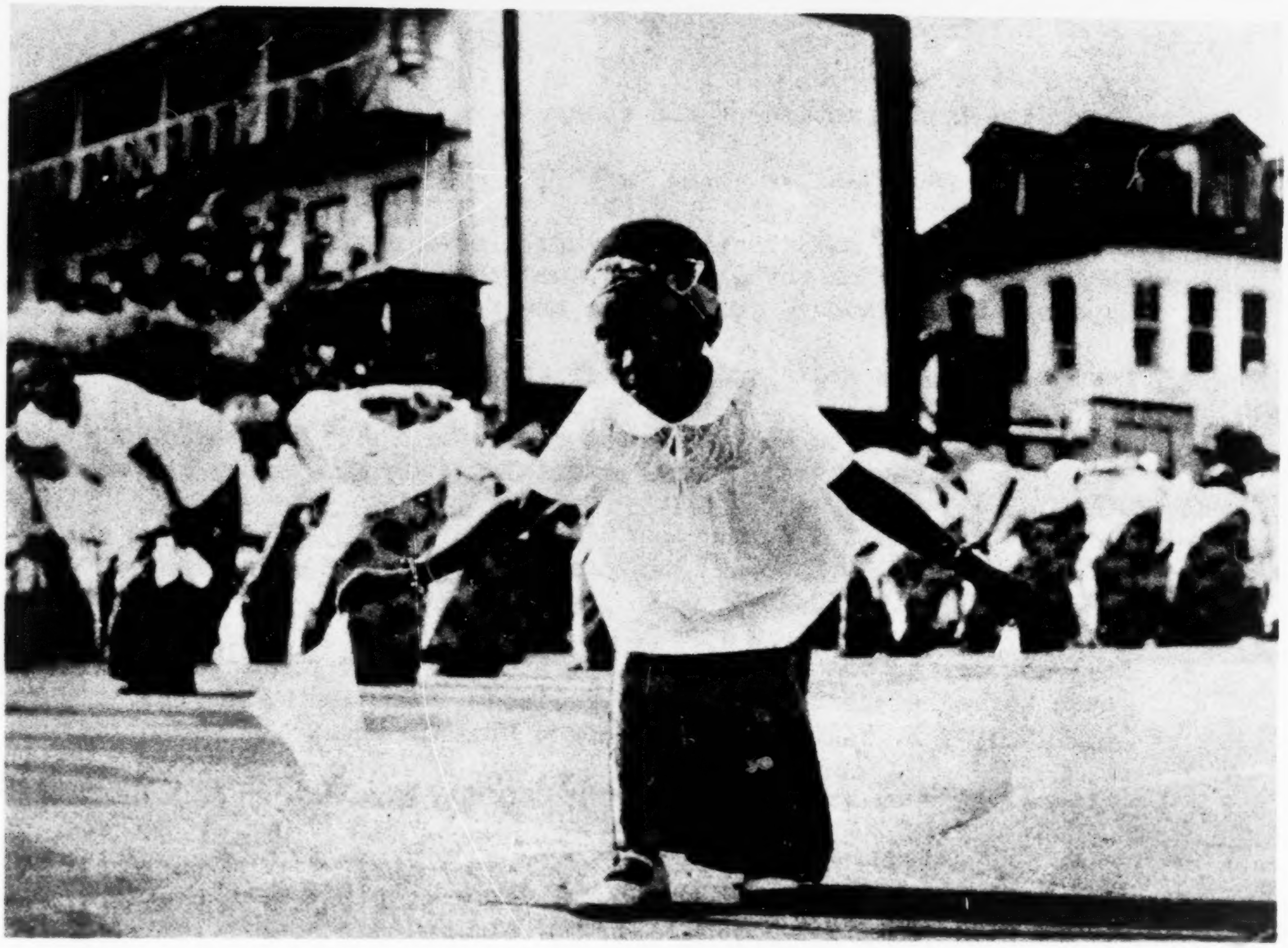
4. Show the children a picture of a young Itshekiri dancer and read or tell the following story: (See Figure 2.)

    The Itsehkiri children are taught dancing from the time they learn to walk. During the evening, the older sisters take the younger children by the hand and teach them the steps of a dance. The younger children listen to the directions then they follow the movements carefully. By the time the children are six or seven years old, they can dance as well as the adults.

A young Itshekiri dancer from the Mid-Western State
Jeune danseur Itshekiri de l'Etat central de l'est

4. Show the children a picture of a young Itshekiri dancer and read or tell the following story: (See Figure 2.)

> The Itsehkiri children are taught dancing from the time they learn to walk. During the evening, the older sisters take the younger children by the hand and teach them the steps of a dance. The younger children listen to the directions then they follow the movements carefully. By the time the children are six or seven years old, they can dance as well as the adults.



A young Itshekiri dancer from the Mid-Western State
Jeune danseur Itshekiri de l'Etat central de l'est

Courtesy of the Nigerian Embassy

Figure 2

How do the Itshekiri children learn to dance?

How do we learn to dance?

Teach the children a simple dance step. Have the class form two or three lines and slowly walk to the front of the room while bending from the waist and do a tap step.

Give each child two pieces of paper and tell them to hold one sheet in each hand. After the children have learned the basic step, the dance may be done in a circle or in a straight line. A recording of Nigerian music may be played while the children dance.

B. Develop the understanding that cooperation within the family helps the family meet the needs of individual members.

1. Select a story that shows the importance of family cooperation and lends itself to dramatization, e.g., Sam by Ann Herbert Scott, New York: McGraw Hill, 1967.

   Strengthen understanding through questions.

   How did Sam feel?

   What made Sam so sad?

   How did Sam's family help him?

   How did Sam help his family?

   How does your family help you?

2. Encourage dramatization of the story.

   How do you think we could "act" out this story?

   Provide props to make the dramatization more realistic, e.g., apron, table, utensils for mother, books for brother, dolls for sister, toy typewriter for father, rolling pin and pan for Sam.

   Reread the story and simplify it if necessary.

   Encourage a child to be the narrator. Later, help the children retell the story in sequential order, materials, such as a story set may be used.

   Story Set # 39,2800-02, Negro family, Board of Education, "G-1" list, 1970-1971.

3. Read a story to the class to illustrate how older people help children learn to be independent and self reliable. One such story is Will You Carry Me? by E. W. Chandler, Chicago: Whitman and Co., 1965.

   Did you ever want something but did not have enough money to buy it?

   How do you think Gemo felt about the rice-birds teasing and calling him "Lazy Boy?"

   What made Gemo realize that he could carry his own load?

   Can you describe a coconut?

   Have you ever tasted a coconut? Can you describe its taste?

4. Take a trip to a tropical food market to buy a green coconut. Point out other tropical foods which are also grown in Africa.

lends itself to dramatization, e.g., Sam by Ann Herbert Scott, New York: McGraw Hill, 1967.

Strengthen understanding through questions.

How did Sam feel?

What made Sam so sad?

How did Sam's family help him?

How did Sam help his family?

How does your family help you?

2. Encourage dramatization of the story.

How do you think we could "act" out this story?

Provide props to make the dramatization more realistic, e.g., apron, table, utensils for mother, books for brother, dolls for sister, toy typewriter for father, rolling pin and pan for Sam.

Reread the story and simplify it if necessary.

Encourage a child to be the narrator. Later, help the children retell the story in sequential order, materials, such as a story set may be used.

Story Set # 39,2800-02, Negro family, Board of Education, "G-1" list, 1970-1971.

3. Read a story to the class to illustrate how older people help children learn to be independent and self reliable. One such story is Will You Carry Me? by E. W. Chandler, Chicago: Whitman and Co., 1965.

Did you ever want something but did not have enough money to buy it?

How do you think Gemo felt about the rice-birds teasing and calling him "Lazy Boy?"

What made Gemo realize that he could carry his own load?

Can you describe a coconut?

Have you ever tasted a coconut? Can you describe its taste?

4. Take a trip to a tropical food market to buy a green coconut. Point out other tropical foods which are also grown in Africa. (Yams, plantains, okra, peanuts, pineapples, bananas.) Allow a child to pierce the green coconut by using his thumbs to make a hole. (There will be a natural hole where the stem was attached.) Drain the milk from the hole into a cup or glass. Let the children taste the fresh coconut milk. Then cut the coconut with a sharp knife. Scoop out the coconut meat and allow the children to sample it. Help the children describe the taste and appearance of the coconut meat.

Encourage vocabulary building.

heavy
hard
purse
membrane
shell
fuzzy

Teach new meanings for familiar words.

spoon meat milk

Encourage participation in a class project, such as the making of a small useful dish from a coconut shell. Provide the following materials:

newspaper
sandpaper
scrapers - tongue depressor or small file
shellac
olive oil

Scrape the inside of the coconut until it is clean. Sandpaper inside and outside of coconut until it is free of fuzz and smooth. Shellac or gently rub a little olive oil on the outside. Let dish dry. Later the dish may be used as a holder for paper clips, rubber bands, etc.

Plan other follow-up activities. Bring shredded coconut and rice krispies to make cookies. (See back of a Kellogg Cereal Box for interesting recipes.) Ask parents to donate a cake with coconut icing for a party.

FAMILIES CARRY ON CUSTOMS AND TRADITIONS FROM EARLIER TIMES

A. Help the children develop an appreciation of African customs. Tell the children that families in different parts of Africa take pride in making pots by hand.

1. Teach a work chant or "African Work Game" which illustrates the making of clay pots.

African Work Game

A We mould a pot as our mothers did
the pot. Where is the pot?

B The pot, it is here.
We mould the pot as our mothers did.
First, the base of the pot.

A Strip by strip, and layer by layer.
Supple fingers kneading the clay.
Long fingers moulding the clay.
Stiff thumbs shaping the clay.
Layer by layer and strip by strip.
We build up the pot of our mother.

Children sit crosslegged in a circle holding hands. One chants A. The other children answer B. The children should dramatize the making of the pot.

Courtesy of J.H. Driberg, People of the Small Arrow, New York: Payson and Clark, 1930.

2. Teach the children a finger play to dramatize the words of the chant. Play dough or clay may be used to make clay pots after teaching the chant.

3. Show the picture of a Yoruba father and son as motivation for the story, "Oloaye." Discuss what is happening in the picture. (See Figure 3.)

Oloaye

Oloaye's first toy was a drum. His brothers taught him the simple drum beats by beating them on his back while he imitated them on the drum. He learned to keep perfect time long before he was old enough to attend school.

Every evening his brothers would play the Dundun while he played the small Kannango. The three of them would pretend to be famous drummers who had been called by the Oba to perform for the biggest festival of the year. They played so well that all praised them.

All of their play was not just fun. Sometimes they practiced long hours with their father. At other times they accompanied him and his brothers as they went about the town playing.

Finally, the most important day of Oloaye's life arrived. One of his brothers was sick, so Oloaye was asked to take his place.

Oloaye was frightened but he said, "I'll try."

The music started. At first his older brother played the beat with Oloaye to get him started. Toi toi tong, toi toi tong! Then suddenly he was playing all by himself. His brother started to play the beat of the gudugudu TO TO TO TO TO TO. Oloaye was afraid, but he played on. His uncles and his father entered. All were playing different beats and still Oloaye beat on. Toi toi tong! Oloaye was so busy concentrating that he didn't hear the other beats being played. The Olekon family has a new drummer! All of a sudden, his uncle stopped playing and hugged him saying, "The little tree has grown so fast that he has lost his ears."

What was Oloaye's first toy?

How was Oloaye taught to play his drum?

Why did Oloaye have an important day?

What did his uncle mean when he said, "The little tree has grown so fast he has lost his ears."

Provide some related activities, such as the following:

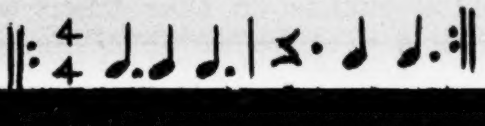
Dramatize the story of Oloaye.

Divide the class and play the drum parts of Oloaye and his brother.

Help the children dress a few dolls in Yoruba style.

5. Teach a talking drum lesson.

Sing this rhythm to the children.



drum beats by beating them on his back while he imitated them on the drum. He learned to keep perfect time long before he was old enough to attend school.

Every evening his brothers would play the Dundun while he played the small Kannango. The three of them would pretend to be famous drummers who had been called by the Oba to perform for the biggest festival of the year. They played so well that all praised them.

All of their play was not just fun. Sometimes they practiced long hours with their father. At other times they accompanied him and his brothers as they went about the town playing.

Finally, the most important day of Oloaye's life arrived. One of his brothers was sick, so Oloaye was asked to take his place.

Oloaye was frightened but he said, "I'll try."

The music started. At first his older brother played the beat with Oloaye to get him started. Toi toi tong, toi toi tong! Then suddenly he was playing all by himself. His brother started to play the beat of the gudugudu TO TO TO TO TO TO. Oloaye was afraid, but he played on. His uncles and his father entered. All were playing different beats and still Oloaye beat on. Toi toi tong! Oloaye was so busy concentrating that he didn't hear the other beats being played. The Olekon family has a new drummer! All of a sudden, his uncle stopped playing and hugged him saying, "The little tree has grown so fast that he has lost his ears."

What was Oloaye's first toy?

How was Oloaye taught to play his drum?

Why did Oloaye have an important day?

What did his uncle mean when he said, "The little tree has grown so fast he has lost his ears."

Provide some related activities, such as the following:

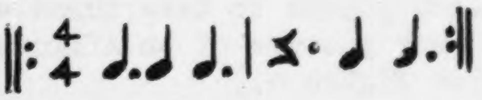
Dramatize the story of Oloaye.

Divide the class and play the drum parts of Oloaye and his brother.

Help the children dress a few dolls in Yoruba style.

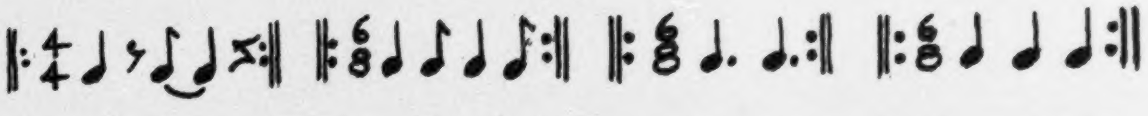
5. Teach a talking drum lesson.

Sing this rhythm to the children.



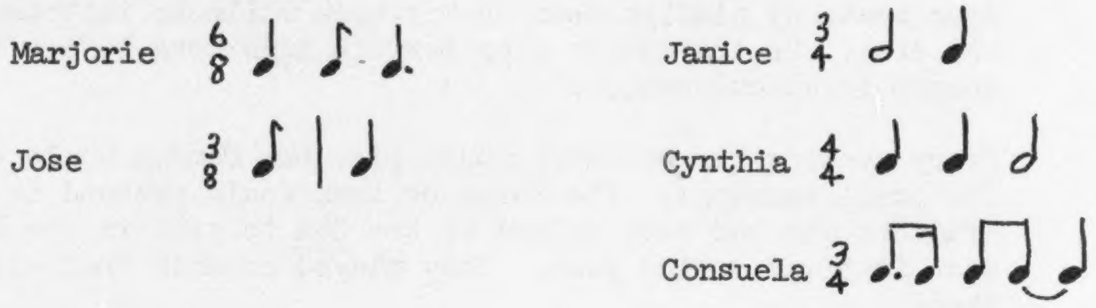
Have the children first sing then beat the rhythms.

Introduce other rhythms.



After the children can respond accurately and imitate the teacher's drum patterns, talking with the drum may be introduced.

The teacher should beat the rhythms of some of the names of the children in the class; e.g.,



Continue to play these rhythms for the children. Help them identify names of classmates from the rhythms. Give each child an identifying rhythm. Use the bells or wood sticks to provide variation in tone for similar names.

6. Display picture books of families observing traditions and customs. Use the book, Children of Africa to motivate interest in belts.

    Baird, Children of Africa, New York: Revell Company, 1946, p. 52.

    Ask the riddle, "What goes yonder yet remains here?" (a belt)

    Why are belts important? What are some different uses of belts?

    Who may be wearing one now?

    Of what is the belt made?

    What does this riddle really mean?

    Make a string of beads while children watch. Use colored, wooden, ball beads #39.0160.01. Multi-colored lace for stringing - #39.0150. (Board of Education, G-I list, 1970-1971.)

    Demonstrate that a beaded belt can be worn in several ways for practicality and for decoration.

    Have you ever seen beads worn this way? Illustrate:

    Around the neck
    Around the waist
    Around the ankles
    Around the arm or wrist
    Around the head

    Allow pupils to take turns wearing the beads in many different ways. Show a picture of an African child wearing many beads and belts. (See Figure 4.)

Discuss the custom common to many cultures, particularly in Africa, of giving a belt to a baby soon after birth.

> Every baby in Ghana wears a belt made from small beads.
>
> G. Warren Schloat, Kwahu, A Boy of Ghana, New York: Alfred Knopf, 1962, Picture 17, Part I.

Why do some mothers dress their babies with a belt?

Are pins and zippers necessary if you use a belt? Why not?

Provide materials for each child to make his own belt.

Colored beads of various sizes
laces, strings or yarn of various lengths.

Assign homework to bring in magazine and/or newspaper pictures of people wearing beads and/or belts. Use pictures to set up a bulletin board based on the riddle "What goes yonder yet remains here?"

7. Introduce the children to the role of the mask in African cultures.

Project the picture of a mask with an opaque projector and tell the children how masks are used in Africa. (See Figure 5.)

For Teacher Background

> African masks are as diverse as their functions. A mask may be designed to convey a certain feeling of awe, respect or humor. Or it may derive its character from that of the owner. Most, if not all, masks belong to a total costume concealing the wearer's identity, so that his actions are not taken personally. Especially in the case of masks worn by judges, as with the wigs or robes Western judges wear. The idea is that society itself, not the individual passes judgement. A mask may condemn a murderer, extract compensation from a thief, bless the fields, secure wartime offenders, but no man has the right to judge others. All authority is held and all judgement given in the name of the ancestors. Some masks represent the founding ancestor; other "portrait masks" recall great people more recently dead. Some are totemic or stand for certain animal qualities needed on given occasions.
>
> Exhibit, "Masks and Social Control," Man in Africa, Hall, Museum of Natural History.

Show the filmstrip, "African Art and Culture" to the class.

"African Art and Culture, Part III, Masks,
Warren Schloat Productions, Inc.
Pleasantville, New York 10570.

Ghana, New York. Alfred Knopf, 1962,
Picture 17, Part I.

Why do some mothers dress their babies with a belt?

Are pins and zippers necessary if you use a belt? Why not?

Provide materials for each child to make his own belt.

Colored beads of various sizes
laces, strings or yarn of various lengths.

Assign homework to bring in magazine and/or newspaper pictures of people wearing beads and/or belts. Use pictures to set up a bulletin board based on the riddle "What goes yonder yet remains here?"

7. Introduce the children to the role of the mask in African cultures.

Project the picture of a mask with an opaque projector and tell the children how masks are used in Africa. (See Figure 5.)

For Teacher Background

> African masks are as diverse as their functions. A mask may be designed to convey a certain feeling of awe, respect or humor. Or it may derive its character from that of the owner. Most, if not all, masks belong to a total costume concealing the wearer's identity, so that his actions are not taken personally. Especially in the case of masks worn by judges, as with the wigs or robes Western judges wear. The idea is that society itself, not the individual passes judgement. A mask may condemn a murderer, extract compensation from a thief, bless the fields, secure wartime offenders, but no man has the right to judge others. All authority is held and all judgement given in the name of the ancestors. Some masks represent the founding ancestor; other "portrait masks" recall great people more recently dead. Some are totemic or stand for certain animal qualities needed on given occasions.

Exhibit, "Masks and Social Control,"
Man in Africa, Hall, Museum of
Natural History.

Show the filmstrip, "African Art and Culture" to the class.

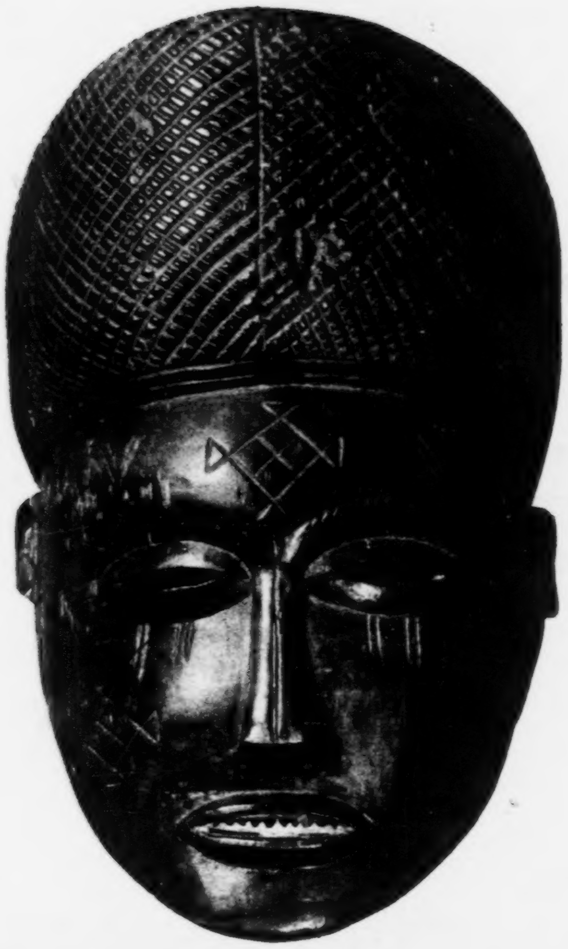
"African Art and Culture, Part III, Masks,
Warren Schloat Productions, Inc.
Pleasantville, New York 10570.

Provide oak-tag or construction paper, scissors, and crayons so that the children may make a mask. Encourage original mask designs.

Plan for a time to wear masks during the day, such as dramatic play or music time. An example of an activity for the music period may be:

1st child sings	Who's that knocking at my window? Who's that rapping at my door?
2nd child answers	I am knocking at your window. I am rapping at your door.
1st child answers	It is John. It is Maria.

Plan a simple ceremony so that the children may use a "special" mask.



This mask shows the beehive hair style of the Lwena women of Angola. Notice the holes along the jaw for attaching the net collar.

African Studies Center, University of California, African Arts-School Supplement Number 2, Los Angeles, California, p. 11.

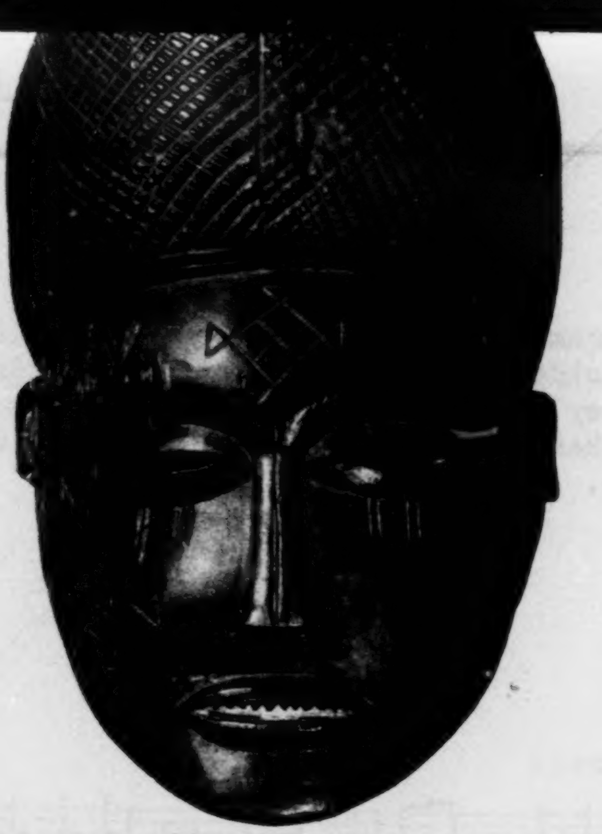
Figure 5

8. Teach a few games which African children play. Tanzanian children play ball and jump rope but there are some games that are truly African. One such game is "Chikincha."

CHIKINCHA

Chikincha (chee-KEEN-čha) is a hand-clapping game for two people, like Peas Porridge Hot. The motions are performed to the words as follows:

Ha	Draw both hands lightly down the left arm of the opposite player.



This mask shows the beehive hair style of the Lwena women of Angola. Notice the holes along the jaw for attaching the net collar.

African Studies Center, University of California, African Arts-School Supplement Number 2, Los Angeles,California, p. 11.

Figure 5

8. Teach a few games which African children play. Tanzanian children play ball and jump rope but there are some games that are truly African. One such game is "Chikincha."

CHIKINCHA

Chikincha (chee-KEEN-cha) is a hand-clapping game for two people, like Peas Porridge Hot. The motions are performed to the words as follows:

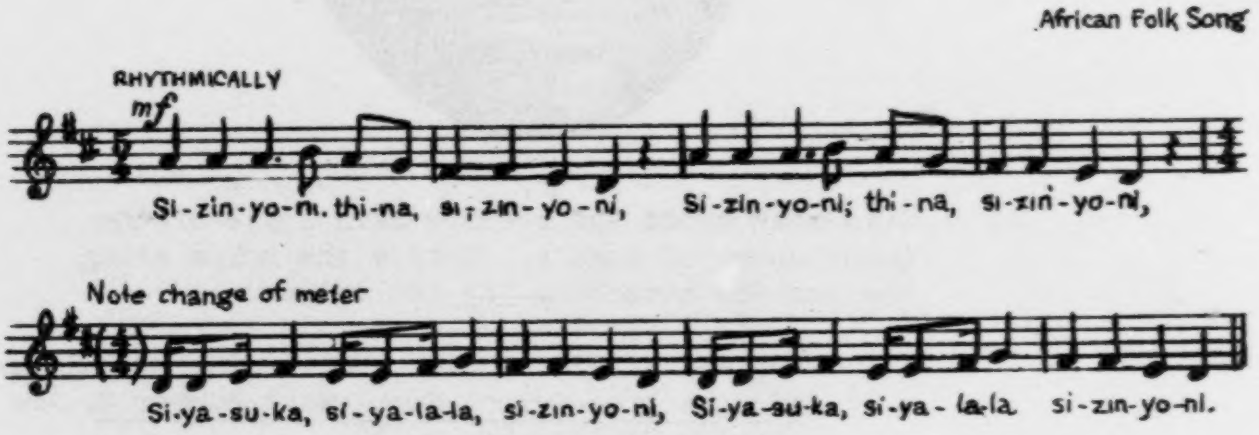
Ha	Draw both hands lightly down the left arm of the opposite player.
Chee-KEEN-cha	Clap and smack the back of hands together, your left to his left, your right to his right and clap again.
Chee-KEEN-cha	Repeat
Chee-KEEN-cha	Repeat
	This is done twice from the beginning.
NEE-lee-KWEN-da	Smack opposite hands and clap (word and motions twice)
KWAH-ma-JOM-ba	Smack opposite hands and clap (twice as above)
NEE-ka-LA-la	Smack back of hands four times (once)
SEE-koom-BEE-lee	Smack opposite hands and clap (twice)
NAH-ya-TAH-too	Smack opposite hands and clap (twice)
NEE-ka-SEE-kya	Smack back of hands four times (once)
N-gon-GON-go	Smack opposite hands and clap (twice)
N-GOM-beh-KAL-ya CHAL-ya	Smack back of hands four times (twice)
MKAH-tyeh-nee KAM-ba	Smack opposite hands and clap (twice)
Ha-chee-KEEN-cha, chee-KEEN cha,chee-KEEN,cha	As in the beginning, but only twice.

Chikincha is a nonsense word. The rest of the words mean: "I went to my uncle's and stayed two whole days. The third day I heard a knocking. A cow was mooing. Take off the rope."

United States Committee for UNICEF,
Hi Neighbor: Tanzania, Book 8.

Another African game is Sizinyoni. Have the children form two circles. The girls on the outside circle and the boys on the inside. Have the girls face the boys. As they sing the words to the 5/4 tempo, help them clap the rhythm. When the tempo changes to 4/4, the children should follow the directions given in English. (See Figure 6.)

SIZINYONI


African Folk Song
RHYTHMICALLY
mf
Si-zin-yo-ni, thi-na, si-zin-yo-ni, Si-zin-yo-ni, thi-na, si-zin-yo-ni,
Note change of meter
Si-ya-su-ka, si-ya-la-la, si-zin-yo-ni, Si-ya-su-ka, si-ya-la-la, si-zin-yo-ni.

This song is sung in African schools. The words are nonsense syllables.

Sing to a drum accompaniment, using a steady quarter-note beat, which will give a regular rhythm on which to support the regular rhythm of the melody. If a drum is not available play the quarter note rhythm with the flat of your hands against your desk top.

Richard C. Berg, Music For Young Americans,
Book 8, New York: American Book Co., p. 118.

Figure 6

CHILDREN GO TO SCHOOL TO LEARN IN GROUPS AND INDIVIDUALLY

A. Help the children compare schools in the United States and Africa.

1. Show a picture of children in the United States at school. (See Figure 7.)

    How is this school room similar to ours?

    How could we show our room to the children in the picture?

    How could we show the entire room in a picture?

    How can we make a picture of our room?

    What can we learn from a map of our room?

    How can a map of our room be of help to someone who is not in our class?

2. Show the filmstrip, "What is a Map?" BAVI List Number 48155.1. Reinforce the idea that a map is a "picture." Later show the film, "Let's Make a Map," BAVI List Number 347.547. Other mapping activities may be found in Paul Hanna. Investigating Man's World: Family Studies, Illinois: Scott, Foresman and Company, 1970, pp. 54-77.

3. Display a map of Africa. Explain that the continent of Africa can be shown on a map similar to those the children made of the classroom and the school neighborhood. Introduce or reinforce the following:

    A map is a picture of our world. It is a small drawing of the earth.

    Maps give information about the earth.

    Maps show where places on the earth are located.

    There is land and water on earth. A map shows land and water.

4. Provide materials for mapping the schoolroom on the floor.

    Camera (Instamatic, #45,0020, Board of Education, G-I List, 1970-71) Large wrapping paper.

    Guide the children through a mapping experience (See Figure 8.)

    Where should we place the door? The windows? The closets? John's desk? Mary's desk? etc.

    Place photographs of centers of interests in the appropriate places on the diagram.

5. After a trip to someplace in the immediate neighborhood (park, store), provide materials for mapping the school block. The sandbox or large

How is this school room similar to ours?

How could we show our room to the children in the picture?

How could we show the entire room in a picture?

How can we make a picture of our room?

What can we learn from a map of our room?

How can a map of our room be of help to someone who is not in our class?

2. Show the filmstrip, "What is a Map?" BAVI List Number 48155.1. Reinforce the idea that a map is a "picture." Later show the film, "Let's Make a Map," BAVI List Number 347.547. Other mapping activities may be found in Paul Hanna, Investigating Man's World: Family Studies, Illinois: Scott, Foresman and Company, 1970, pp. 54-77.

3. Display a map of Africa. Explain that the continent of Africa can be shown on a map similar to those the children made of the classroom and the school neighborhood. Introduce or reinforce the following:

   A map is a picture of our world. It is a small drawing of the earth.

   Maps give information about the earth.

   Maps show where places on the earth are located

   There is land and water on earth. A map shows land and water.

4. Provide materials for mapping the schoolroom on the floor.

   Camera (Instamatic, #45,0020, Board of Education, G-I List, 1970-71) Large wrapping paper.

   Guide the children through a mapping experience (See Figure 8.)

   Where should we place the door? The windows? The closets? John's desk? Mary's desk? etc.

   Place photographs of centers of interests in the appropriate places on the diagram.

5. After a trip to someplace in the immediate neighborhood (park, store), provide materials for mapping the school block. The sandbox or large wrapping paper may be used for maps of the area. Other items may be:

   Building blocks
   Figures
   Small cars
   Street signs

   Encourage the children to remember what they did and saw on the trip.

   How did we get from our school to the park?

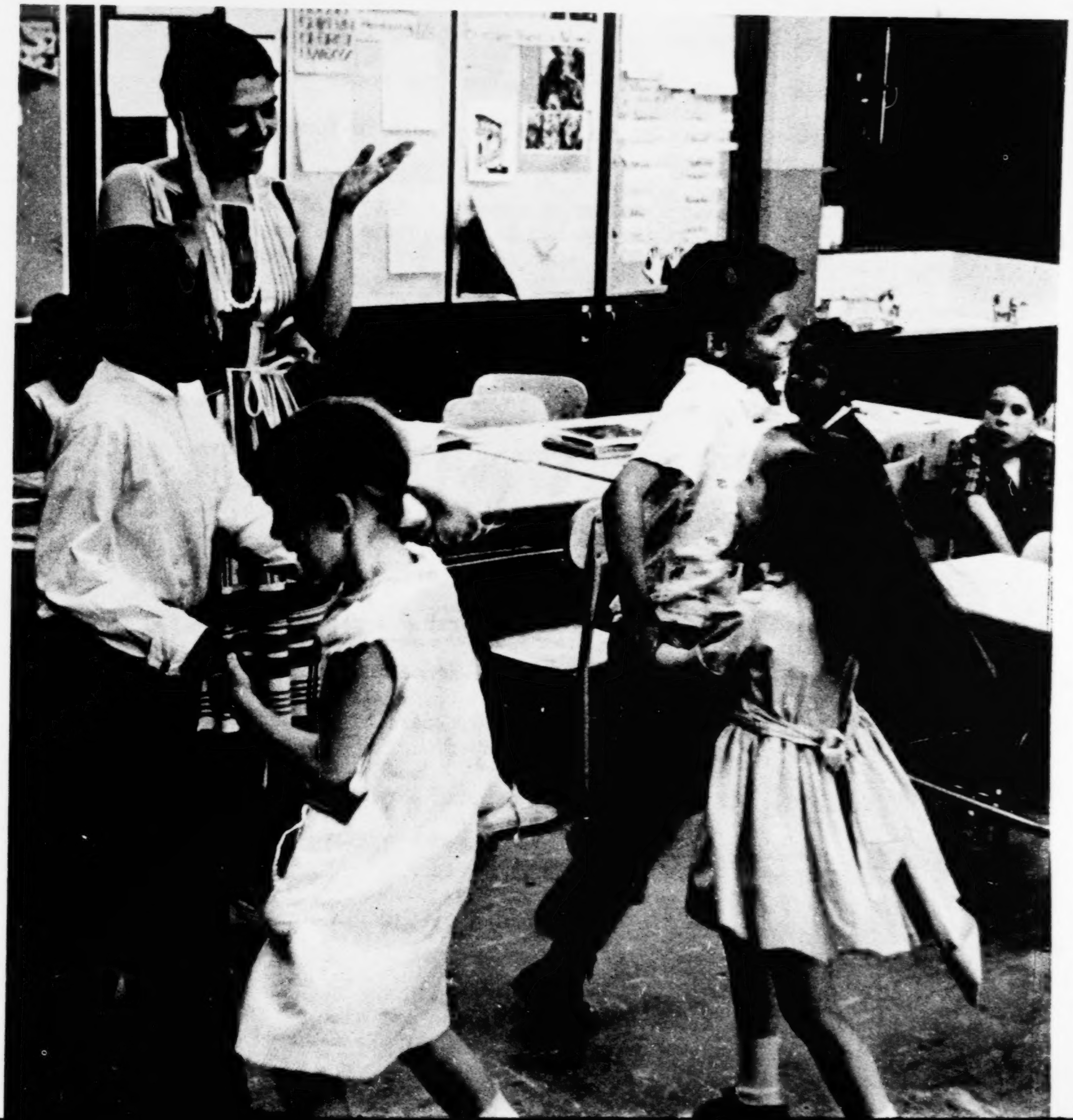
   How many streets did we cross?

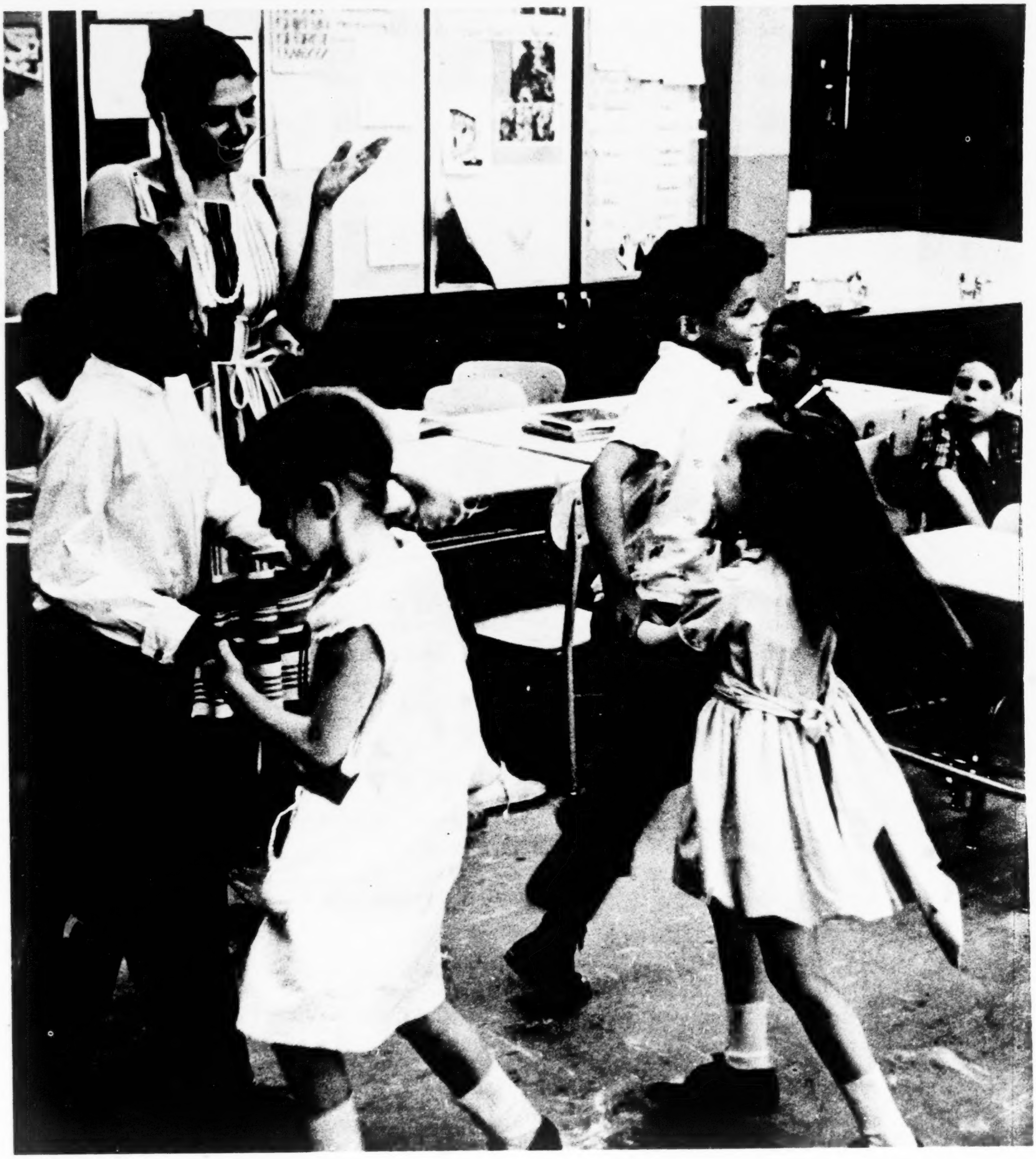
   How many blocks did we walk?

   What important buildings did we pass?

   How can we show the blocks on our diagram? Streets? Buildings?

Guide the children through other mapping experiences by helping them diagram the school neighborhood and respective routes to school.





Peter Buckley & Hortense Jones, Picture Study Pad for Five Friends at School, New York: Holt, Rinehart & Winston, 1966. Photo 3.

Figure 7

OUR ROOM

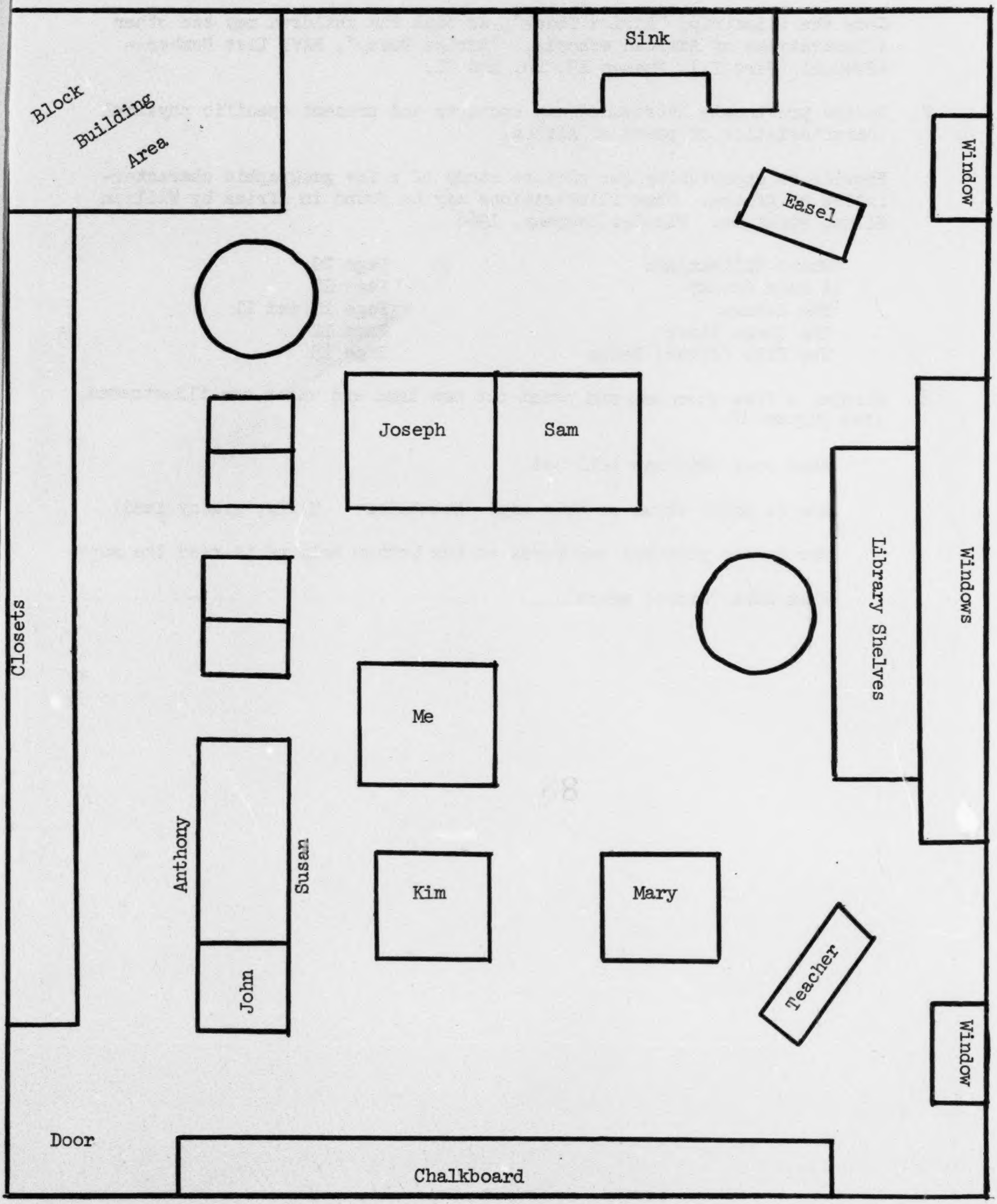


Figure 8

6. Introduce the idea that children in other countries also go to school. Display pictures of children at school in Africa. (See Figures 9-11.)

   How are these schools similar to ours? Different?

   What do you think these African children learn in school?

   What might both African and American children learn in school?

   Show the filmstrip, "Africa Today", so that the children may see other illustrations of African schools. "Africa Today", BAVI List Number - 42940.11 (Part II), Frames 19, 20, and 21.

7. Review previously introduced map concepts and present specific physical characteristics of parts of Africa.

   Provide an opportunity for picture study of a few geographic characteristics of Africa. Some illustrations may be found in Africa by William Allen, Michigan: Fideler Company, 1968.

Mount Kilimanjaro	Page 20
A rain forest	Page 17
The Sahara	Page 10 and 11
The Congo River	Page 12
The Nile (River) Delta	Page 15

8. Display a free form map and point out how land and water are illustrated. (See Figure 12.)

   What does this map tell us?

   How is water shown on this map? Mountains? Hilly, grassy land?

   How do the pictures and words at the bottom help us to read the map?

   What does "symbol mean?"

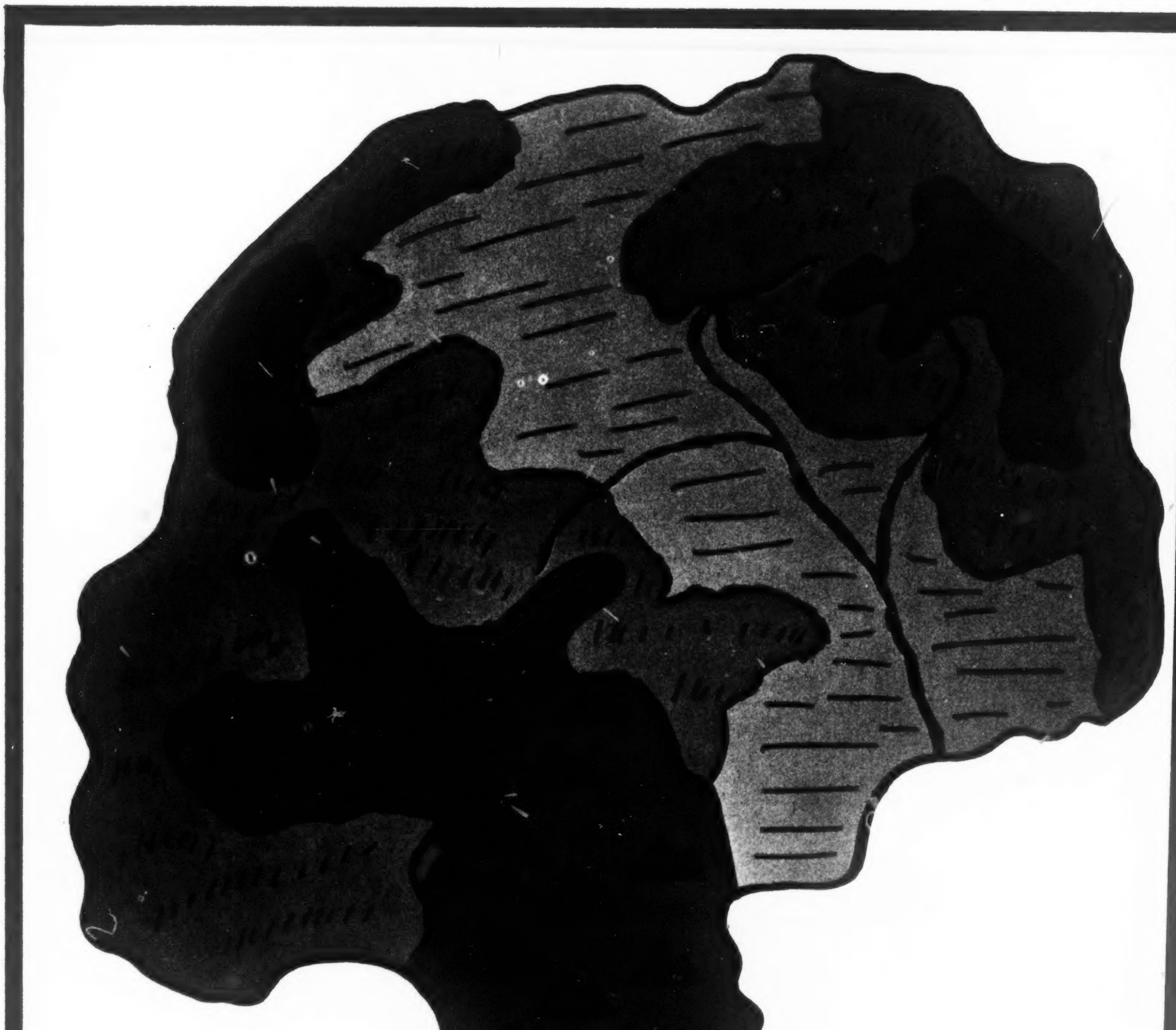


Figure 12

9. Make a large outline map of Africa. Help the children place pictures which illustrate the geographic characteristics of Africa in the appropriate places on the map. A physical political map may be used to find the appropriate locations. (See Figures 13 and 14.)

A mountain - near the south of Africa
A rain forest - in the center of the continent
A desert - in the north
A river - in the east or west
A large city - in the west
An island - off the coast

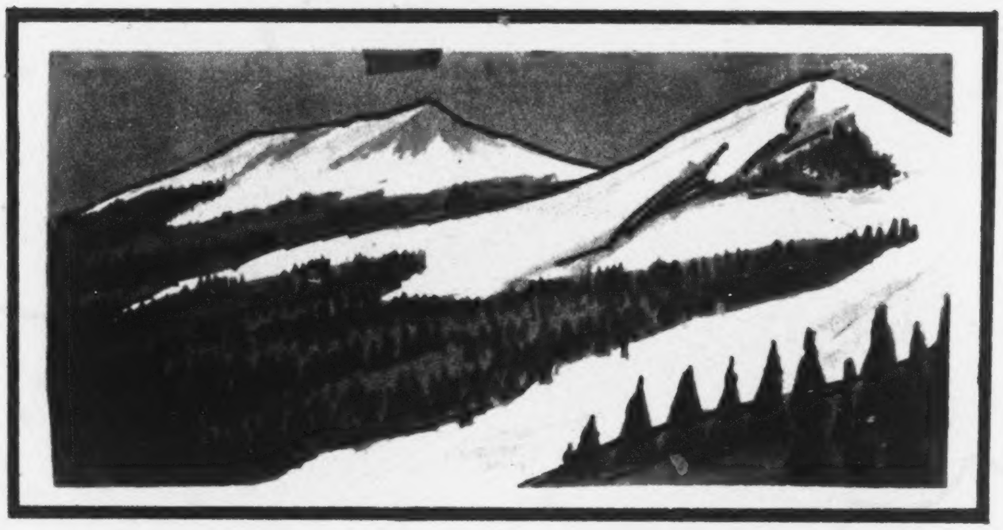
Give permanence to each feature by identifying it by name and having a child repeat the name.

Mountains

A mountain - near the south of Africa
A rain forest - in the center of the continent
A desert - in the north
A river - in the east or west
A large city - in the west
An island - off the coast

Give permanence to each feature by identifying it by name and having a child repeat the name.

Mountains



Rain Forest

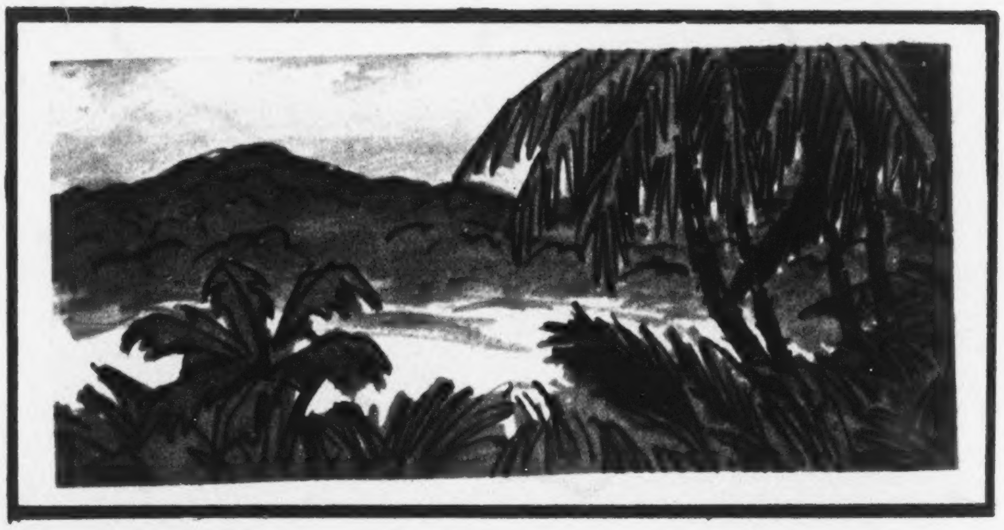


Figure 13

Figure 14

Show other maps symbols used to interpret maps. Help the children make other maps and create appropriate symbols. (See Figures 15 and 16.)

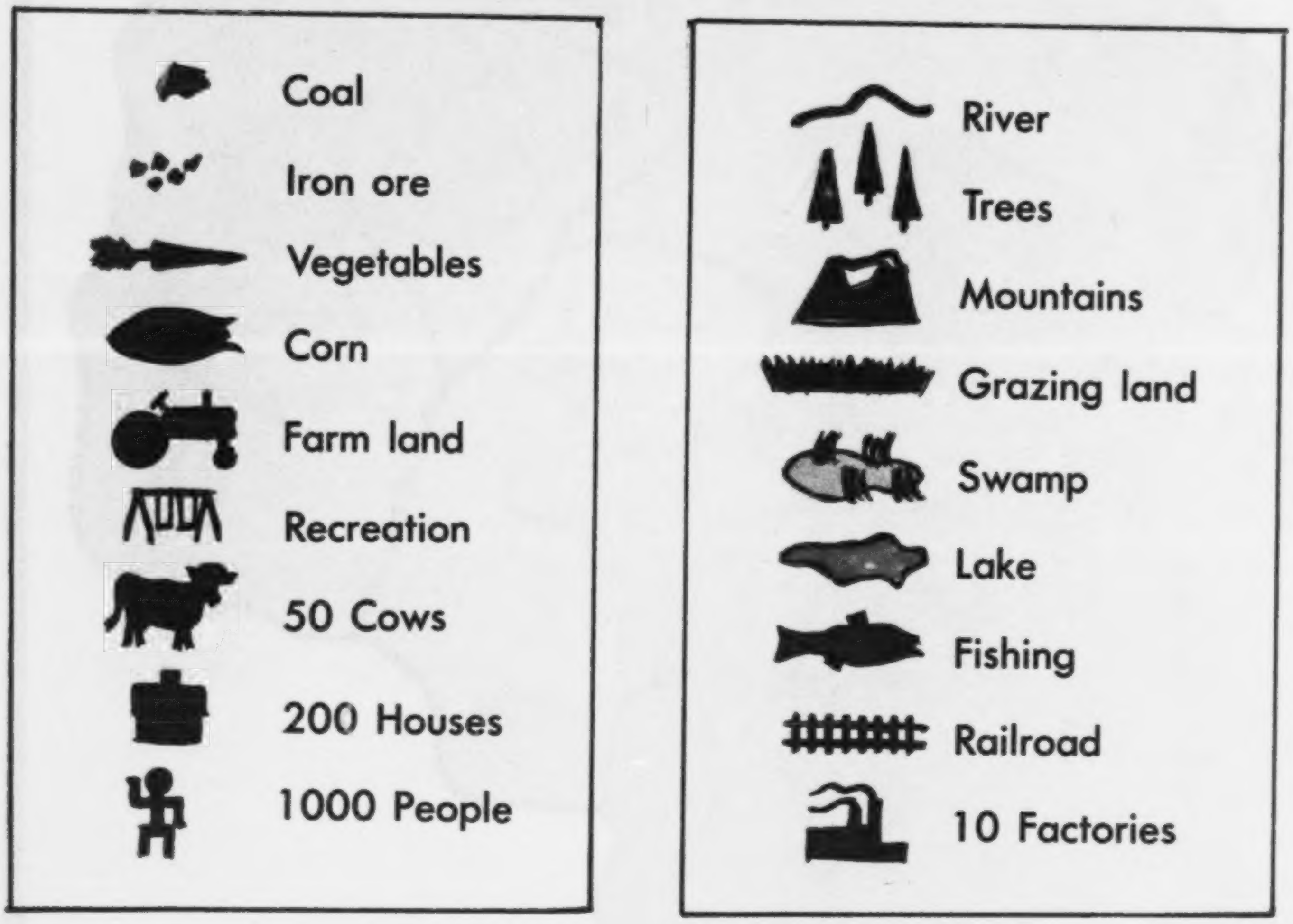
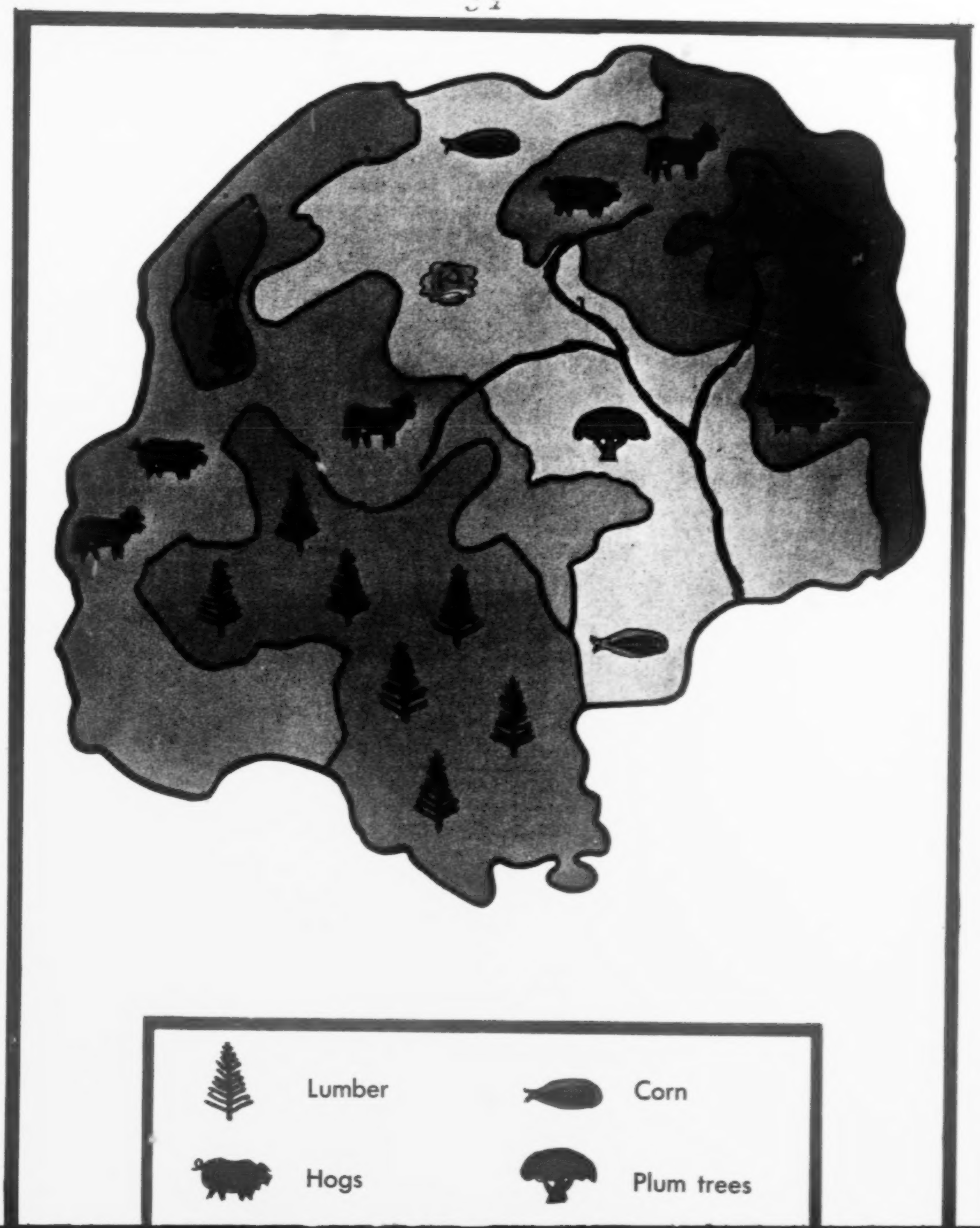


Figure 15


Lumber
Corn
Hogs
Plum trees

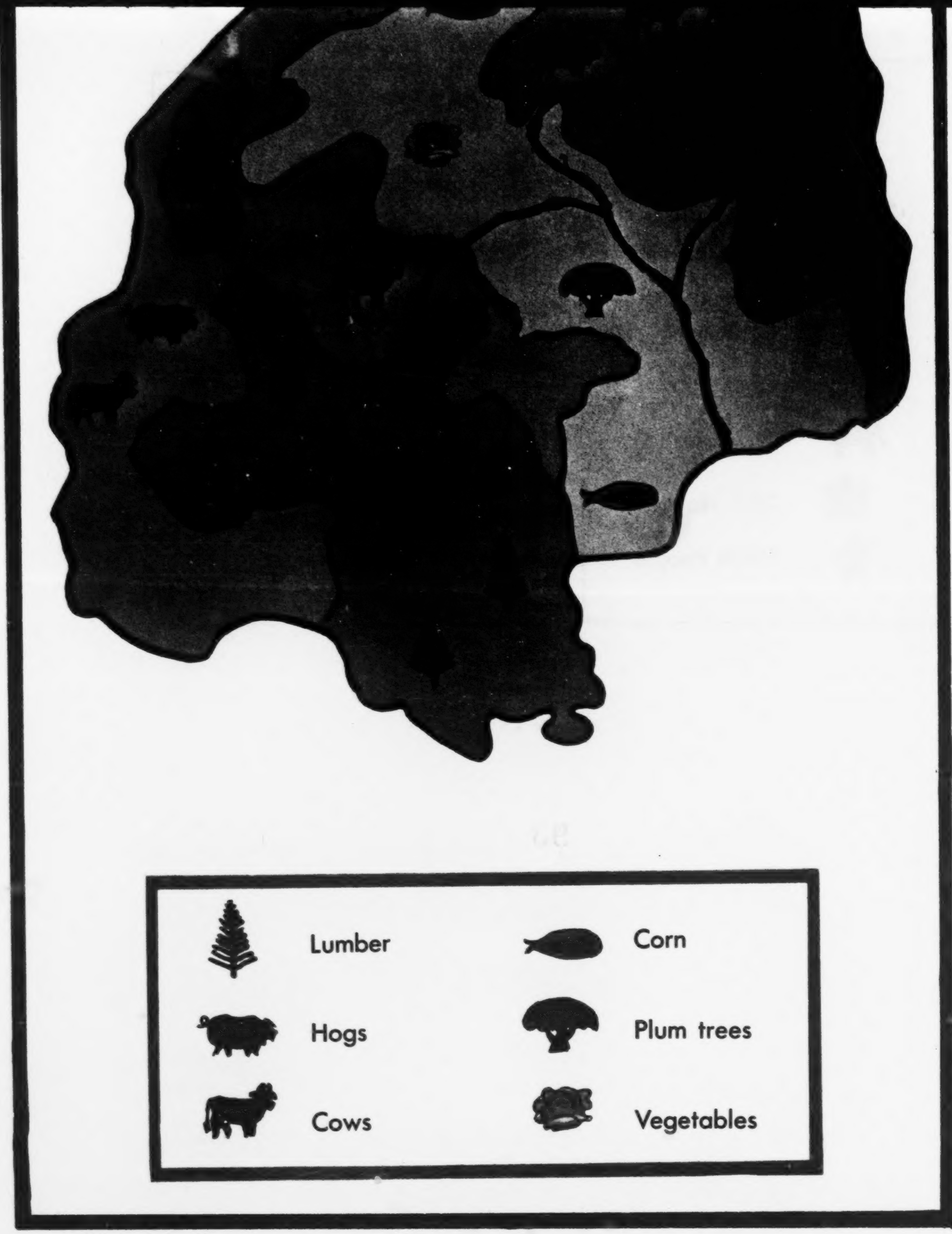


Figure 16

Additional Activities

1. Have a discussion about the picture which shows a Tanganzika (now named Tanzania) elementary school where children are learning Swahili and practicing writing on slates. See Norma Lobenz, The First Book of Africa, New York: Watts, Inc., 1964, p. 77.

2. Teach an American game which is played with a muffin tin and beads or pegs.

   In Ghana this game is called "Oware." Known by many different names, it is played throughout Africa.

   See: Hi Neighbor Series, United Nations
   Book # 3, p. 22 for illustrations and directions

3. Help the children weave some cloth.

   See: Hi Neighbor Books, United Nations
   #5 - p. 54
   #2 - p. 20 for designs and patterns

4. Stage a festival or ceremony. Teach a traditional dance or song and invite other classes to see or participate in the activities.

5. Invite an African to class for a specific purpose, such as:

   To take part in cooking experience
   To take part in a festival
   To talk about African life

   (A possible source of speakers may be the wives of delegates to the United Nations.)

6. Invite persons who have been to Africa to tell about their experiences.

7. Borrow and exhibit realia or other material on Africa from museums.

8. Teach a few phases in Swahili, an African language.

English	Swahili	Pronunciation
Good-bye	Kwaheri	Kwah-hay-ree
Please	Tafadhali	Tah-fah-vahl-ee
Thank you	Ahsante	Ah-sahn-tee
We are friends	Tuko rafiki	Too-koh-rah-fee-kee

   Charles R. Joy, Getting to Know Tanzania,
   New York: Coward-McCann, 1966, p. 61.

9. Play recordings of Miriam Makeba. These recordings are a source of authentic South African music.

10. Plan a party; decorate, have food, play games, play music, all in the "African" style.

practicing writing on slates. See Norma Lobenz, The First Book of Africa, New York: Watts, Inc., 1964, p. 77.

2. Teach an American game which is played with a muffin tin and beads or pegs.

   In Ghana this game is called "Oware." Known by many different names, it is played throughout Africa.

   See: Hi Neighbor Series, United Nations
   Book # 3, p. 22 for illustrations and directions

3. Help the children weave some cloth.

   See: Hi Neighbor Books, United Nations
   #5 - p. 54
   #2 - p. 20 for designs and patterns

4. Stage a festival or ceremony. Teach a traditional dance or song and invite other classes to see or participate in the activities.

5. Invite an African to class for a specific purpose, such as:

   To take part in cooking experience
   To take part in a festival
   To talk about African life

   (A possible source of speakers may be the wives of delegates to the United Nations.)

6. Invite persons who have been to Africa to tell about their experiences.

7. Borrow and exhibit realia or other material on Africa from museums.

8. Teach a few phases in Swahili, an African language.

English	Swahili	Pronunciation
Good-bye	Kwaheri	Kwah-hay-ree
Please	Tafadhali	Tah-fah-vahl-ee
Thank you	Ahsante	Ah-sahn-tee
We are friends	Tuko rafiki	Too-koh-rah-fee-kee

   Charles R. Joy, Getting to Know Tanzania,
   New York: Coward-McCann, 1966, p. 61.

9. Play recordings of Miriam Makeba. These recordings are a source of authentic South African music.

10. Plan a party; decorate, have food, play games, play music, all in the "African" style.

11. Plan a visit to an African country, e.g., Nigeria. You will need:

    A passport
    A picture
    A birth certificate
    A vaccination (smallpox)
    Other "shots" (Yellow fever)
    A suitcase
    Money
    A ticket (airplane or boat)

Activities can be developed for all the needed items.

THEME B: MANY WORKERS SUPPLY MANY SERVICES

MANY FACTORS INFLUENCE THE KINDS OF WORK AVAILABLE

A. Plan activities which will help to develop an understanding of how climate, location, and natural resources influence the type of work people do.

1. Display pictures which illustrate that climate influences work. Discuss what is happening in the picture "Felling a tree in the tropical rain forest" as found in the book Africa, by William Allen, Michigan: Fideler Co., 1968, p. 23. Explain to the class that the rain forest region has two seasons - a dry season and a wet season.

   Why would trees grow to a huge size in a climate that has much rain?

   What kinds of things can be made from trees?

   How may large numbers of trees help to provide different kinds of jobs?

2. Display pictures which illustrate how the physical characteristics of a place influences the kinds of work available. Discuss the information provided in the following pictures found in Africa by William Allen, Grand Rapids: Fideler Co., 1968.

   Sheep raising in the desert, p. 98

   Cattle raising in Kenya, p. 95

   A coffee plantation, p. 103

   A seaport in Angola, p. 61

   A river boat in the Congo River, p. 132

3. Show the children a picture of longshoremen carrying loads.

   What kinds of services are the longshoremen providing for the community?

   How can you tell that they work hard?

   Tell the children that longshoremen in Africa usually sing songs as they work to make the loads seem lighter. Then teach the song "Kwae' ja No Makashot" ("Day Dawns with Freight to Haul") of the dock hands at Beira, South Africa. Actions of freight haulers, truck drivers and other dock workers may be acted out as song is sung by the children. (See Figure 17.)

For Teacher Background

Work songs are an important part of African musical culture. The nature of work determines the type of music to be played or sung, the accompanying instruments if any, and the dance movement.

DAY DAWNS WITH FREIGHT TO HAUL

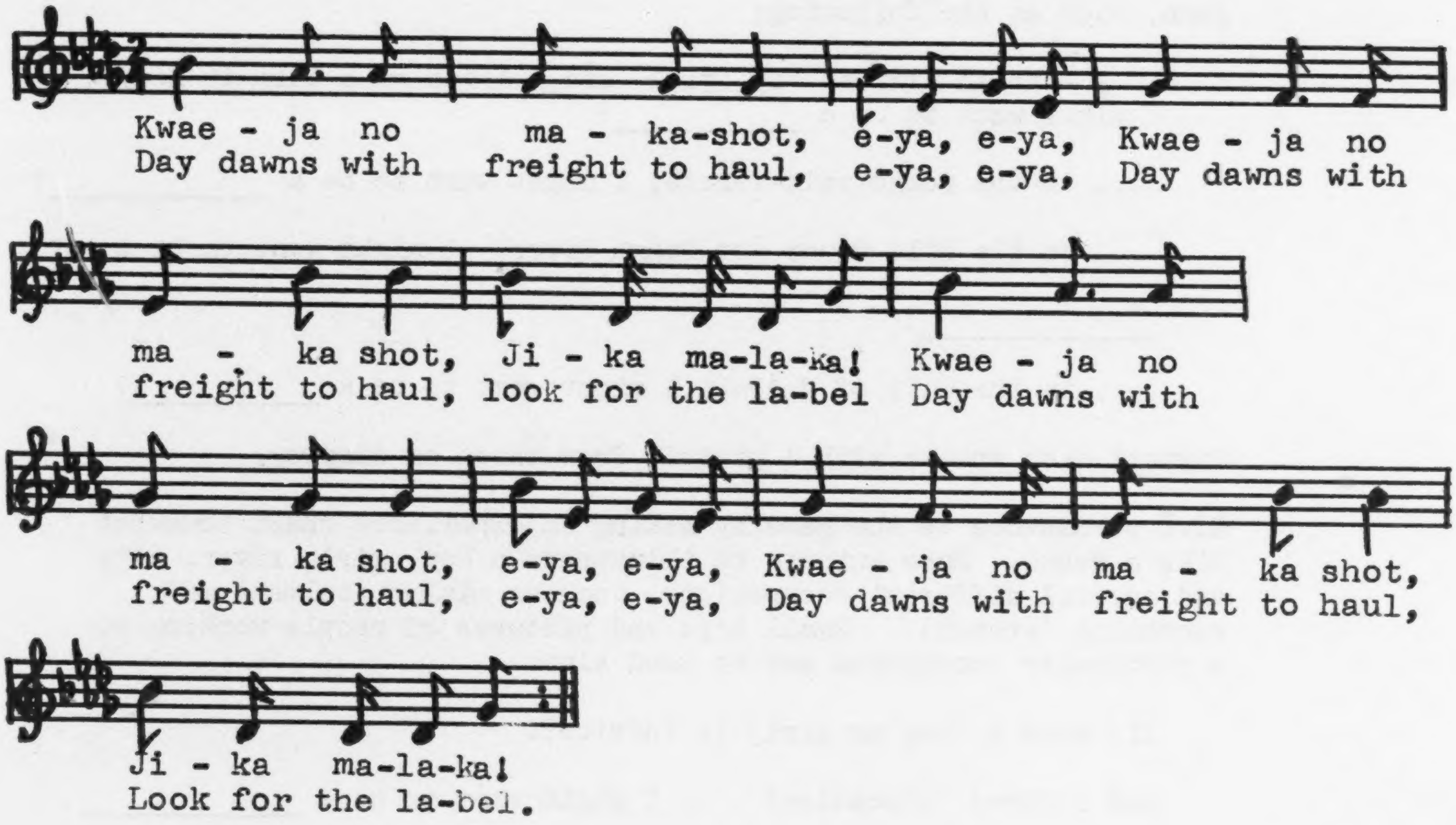

Kwae - ja no ma - ka-shot, e-ya, e-ya, Kwae - ja no
Day dawns with freight to haul, e-ya, e-ya, Day dawns with
ma - ka shot, Ji - ka ma-la-ka! Kwae - ja no
freight to haul, look for the la-bel Day dawns with
ma - ka shot, e-ya, e-ya, Kwae - ja no ma - ka shot,
freight to haul, e-ya, e-ya, Day dawns with freight to haul,
Ji - ka ma-la-ka!
Look for the la-bel.

Figure 17

Natalie Curtis, Songs and Tales from the Dark Continent, New York: Schirmer, 1921, p. 107.

4. Display pictures which further illustrate how geographic features influence the type of work people do. Show pictures, from the following books, of African people doing many jobs:

William Allen, Africa, Grand Rapids, Fideler Book Company, 1968.

Plywood factory worker	Page 121
Textile mill worker	Page 125

DAY DAWNS WITH FREIGHT TO HAUL

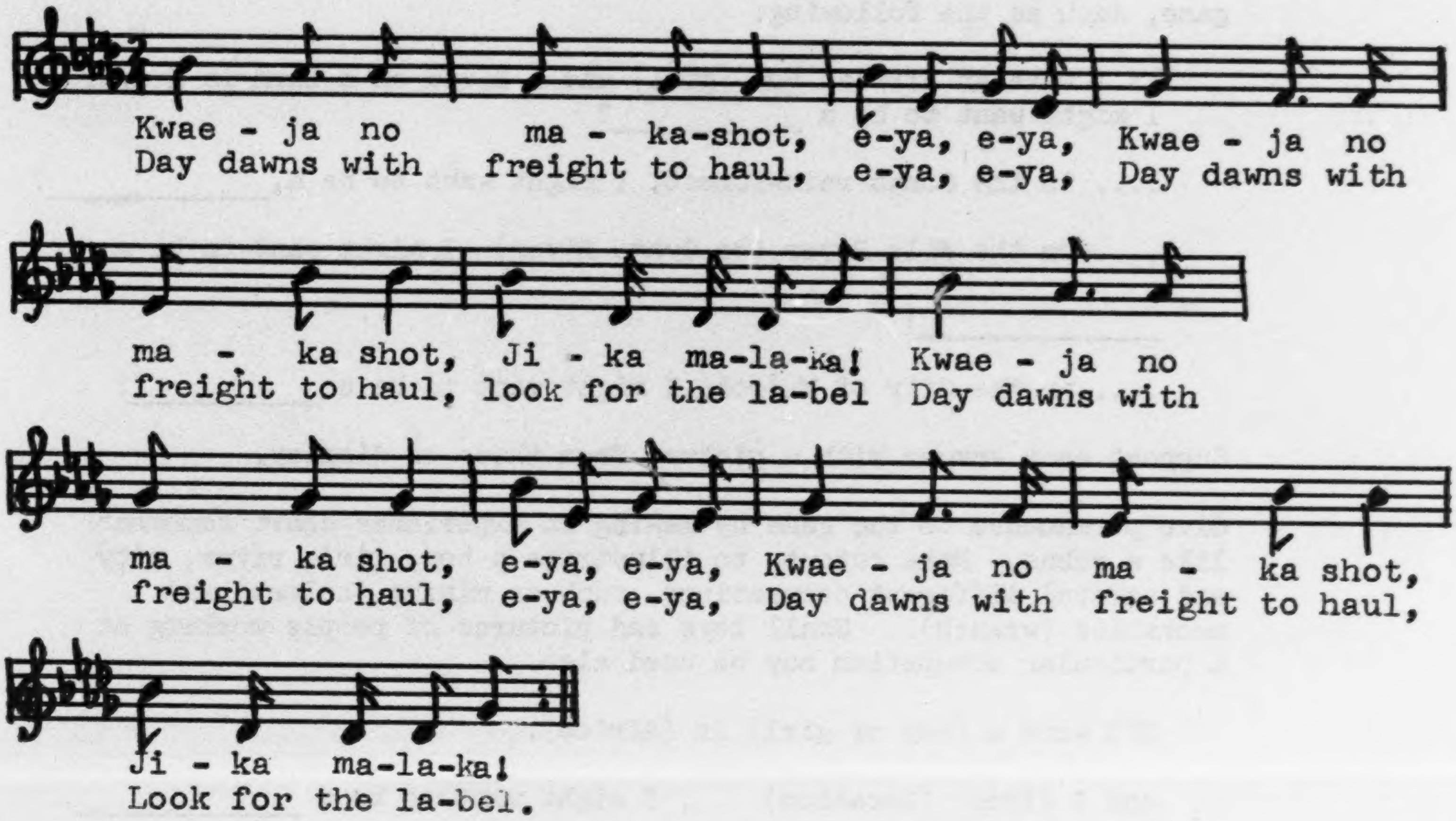

Kwae - ja no ma - ka-shot, e-ya, e-ya, Kwae - ja no
Day dawns with freight to haul, e-ya, e-ya, Day dawns with
ma - ka shot, Ji - ka ma-la-ka! Kwae - ja no
freight to haul, look for the la-bel Day dawns with
ma - ka shot, e-ya, e-ya, Kwae - ja no ma - ka shot,
freight to haul, e-ya, e-ya, Day dawns with freight to haul,
Ji - ka ma-la-ka!
Look for the la-bel.

Figure 17

Natalie Curtis, Songs and Tales from the Dark Continent, New York: Schirmer, 1921, p. 107.

4. Display pictures which further illustrate how geographic features influence the type of work people do. Show pictures, from the following books, of African people doing many jobs:

William Allen, Africa, Grand Rapids, Fideler Book Company, 1968.

Plywood factory worker	Page 121
Textile mill worker	Page 125
Food processing plant	Page 151
Gold miners in Ghana	Page 112
Laboratory technician	Page 156
Artist	Page 118
Felling a tree in the tropical rain-forest	Page 23

Langston Hughes, First Book of Africa, New York: Franklin Watts, 1964.

Fisherman in Ghana	Page 65

Lobsenz, First Book of East Africa, New York: Franklin Watts Co., 1964.

Nairobi motorcycle policeman	Page 3
Inoculating cattle in Tanganyika	Page 80
At the controls of Tanganyika	Page 84

Note: Tanganyika merged with Zanzibar to form Tanzania.

Why do you think these men are doing this particular job?

What skills are necessary to do this job?

What training and/or education did the worker need?

What special clothing does the worker wear?

5. Stimulate the children's imagination and recall by playing a guessing game, such as the following:

If I were an African boy (girl) and I lived on a farm in Kenya, I might want to be a ________?

.... in the Congo rain-forest, I might want to be a ____________?

.... on the Nile River (or Congo River) I might want to be a

____________?

.... in the City of Nairobi, I might want to be a __________?

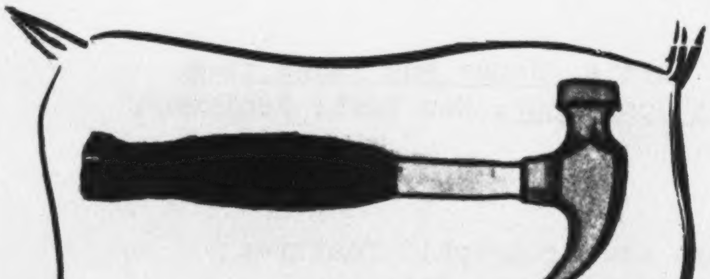
Support each answer with a picture from those on display.

Give permanence to the game by making an experience chart somewhat like a rebus. Make cutouts to illustrate a boy, girl, river, city and several different occupations, such as mining (helmet) and mechanics (wrench). Small toys and pictures of people working at a particular occupation may be used also.

If I were a (boy or girl) in (Africa).

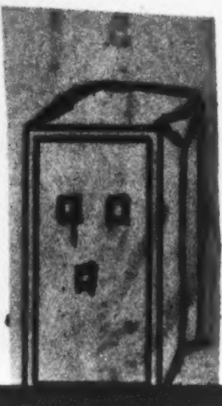
and I lived (Location) , I might want to be a ____________.

As a follow-up activity, the children may draw an item used in each occupation discussed. These drawings may be used to start a chart on occupations. As new occupations are discussed, add them to the chart with children's illustrations. (See Figure 18.)



Carpenter

Policeman



What special clothing does the worker wear?

5. Stimulate the children's imagination and recall by playing a guessing game, such as the following:

   If I were an African boy (girl) and I lived on a farm in Kenya, I might want to be a __________?

   .... in the Congo rain-forest, I might want to be a ____________?

   .... on the Nile River (or Congo River) I might want to be a

   _____________?

   .... in the City of Nairobi, I might want to be a __________?

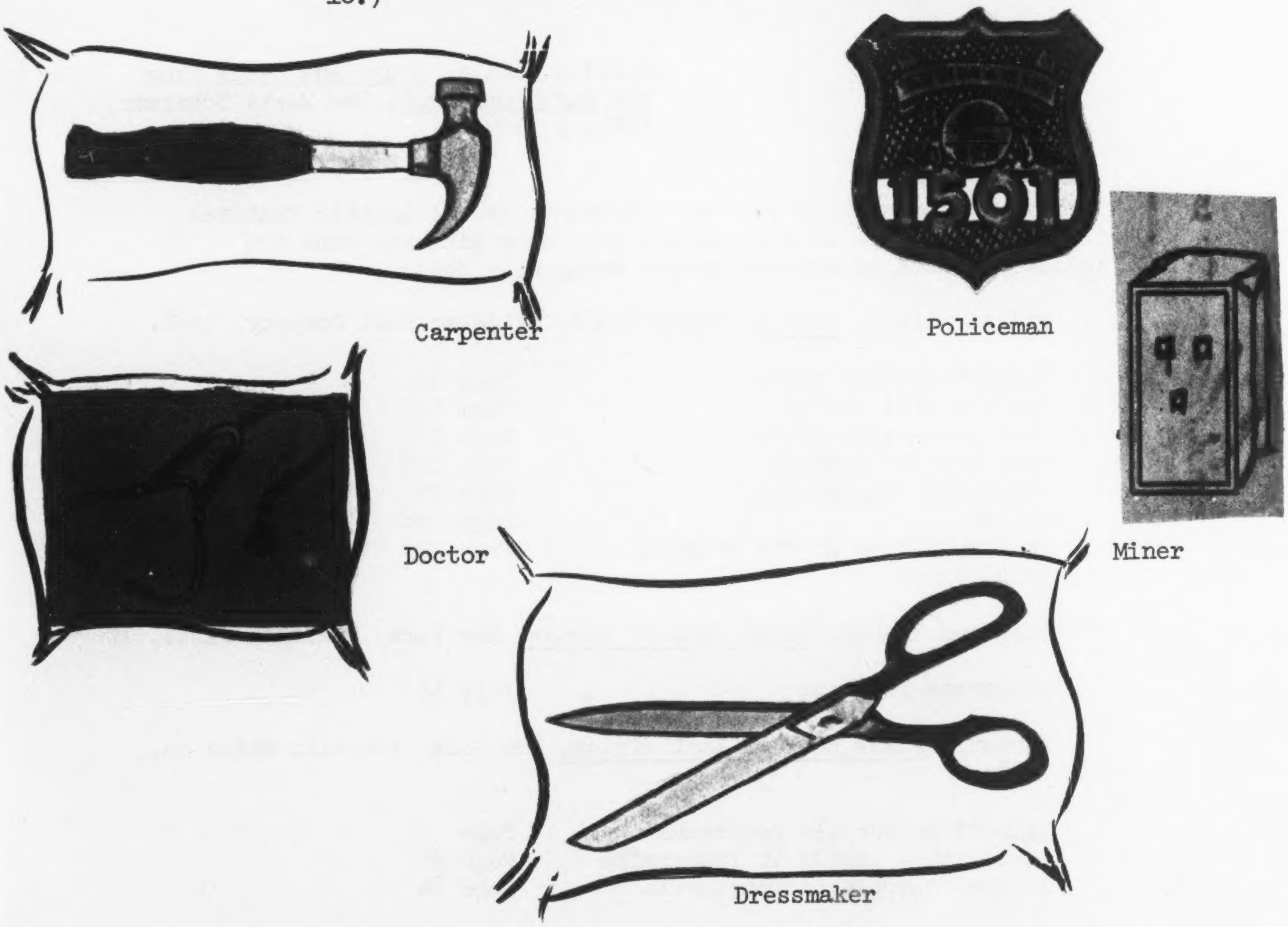
   Support each answer with a picture from those on display.

   Give permanence to the game by making an experience chart somewhat like a rebus. Make cutouts to illustrate a boy, girl, river, city and several different occupations, such as mining (helmet) and mechanics (wrench). Small toys and pictures of people working at a particular occupation may be used also.

   If I were a (boy or girl) in (Africa).

   and I lived (Location) , I might want to be a ____________.

   As a follow-up activity, the children may draw an item used in each occupation discussed. These drawings may be used to start a chart on occupations. As new occupations are discussed, add them to the chart with children's illustrations. (See Figure 18.)



Carpenter

Policeman

Doctor

Miner

Dressmaker

Figure 18

6. Display the I Want to be .... books by Carla Greene, Illinois: Children's Press. Ask the children to select those books which they should like to have read aloud.

I Want to be a Coal Miner

_______________ Daily Farmer

_______________ Fisherman

_______________ Mechanic

_______________ Nurse

_______________ Pilot

_______________ Policeman

_______________ Road-Builder

_______________ Ship Captain

_______________ Storekeeper

_______________ Truck Driver

_______________ Animal Doctor

7. Encourage the children to include a variety of occupations in their dramatic play by helping them make different kinds of headwear.

The following type of headwear can be used for many different occupations, such as Policeman, Ship Captain, Pilot and Postman. (See Figure 19.)

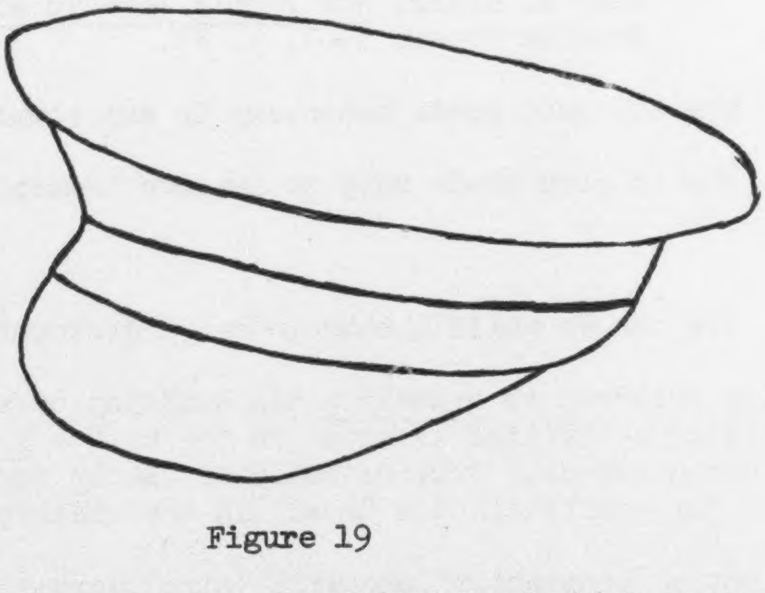


Figure 19

Use wrapping paper to make fitted band which goes around head. Attach a visor of oak-tag-or construction paper with paper fasteners. Different colors may be used for many occupations.

__________________ Fisherman

__________________ Mechanic

__________________ Nurse

__________________ Pilot

__________________ Policeman

__________________ Road-Builder

__________________ Ship Captain

__________________ Storekeeper

__________________ Truck Driver

__________________ Animal Doctor

7. Encourage the children to include a variety of occupations in their dramatic play by helping them make different kinds of headwear.

The following type of headwear can be used for many different occupations, such as Policeman, Ship Captain, Pilot and Postman. (See Figure 19.)

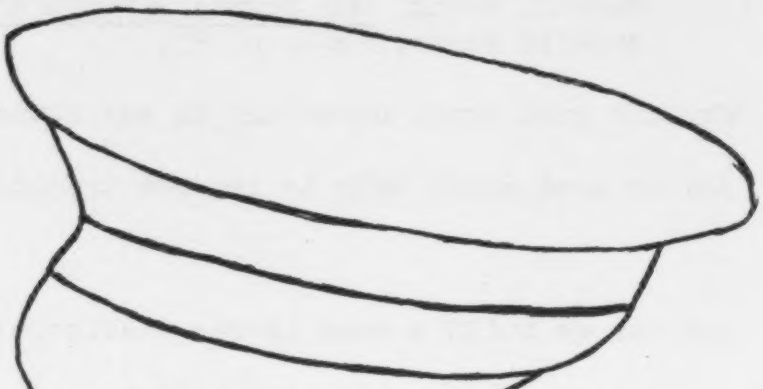


Figure 19

Use wrapping paper to make fitted band which goes around head. Attach a visor of oak-tag-or construction paper with paper fasteners. Different colors may be used for many occupations.

A coal miner's helmet may be made with a paper bag. (See Figure 20.)

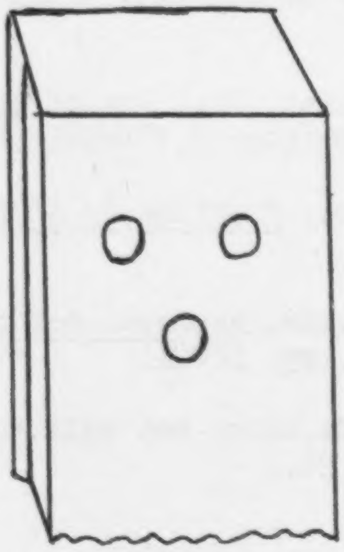


Figure 20

Materials

Brown Paper Bags
Scissors

Directions: Cut holes in the paper bag for the eyes and the nose.

Other hats, such as a nurse's cap and chef's cap may be shaped by folding newspaper. (See Figure 21.)

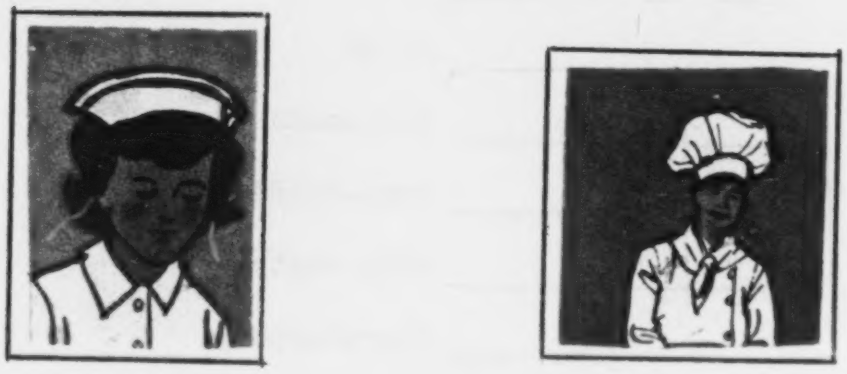


Figure 21.

8. Plan a trip to see people working in groups. One such trip may be a visit to a road. Help the children compare what they have seen on the trip with a similar activity in Africa. One picture of road construction may be found in:

   Mary E. Greig, How People Live in Africa, Chicago: Benefic Press, 1963, p. 29.

   Why are good roads necessary in any community?

   How do good roads help to improve transportation? Communication?

   How can we build a road in our classroom?

   Allow children to dramatize the building of a road. Discuss road building activities as found in the book - I want to be a Road Builder by Carla Greene. Provide building blocks for roads, toys for trucks, etc. for constructing a "road" in the classroom.

   Select a "contractor" who will "hire" workmen. Ask for volunteers for particular jobs. Assist pupils in discovering the skills and training needed for what they will do, i.e., contractor must read a blue print; operator of bulldozer must be able to "drive" and to know up - down, right - left, lower - higher, etc.

Directions: Cut holes in the paper bag for the eyes and the nose.

Other hats, such as a nurse's cap and chef's cap may be shaped by folding newspaper. (See Figure 21.)

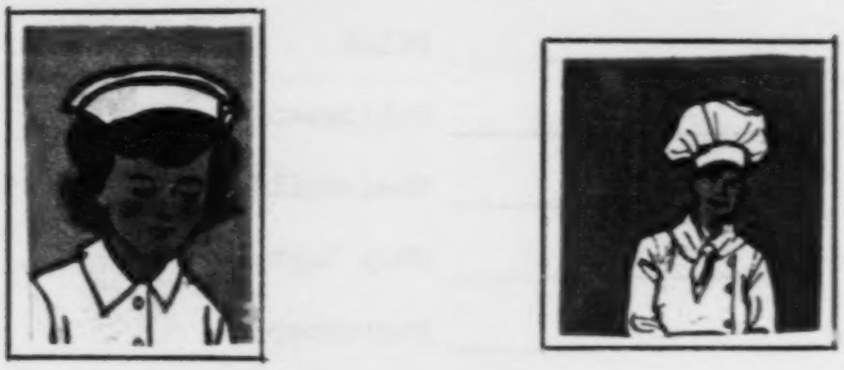


Figure 21.

8. Plan a trip to see people working in groups. One such trip may be a visit to a road. Help the children compare what they have seen on the trip with a similar activity in Africa. One picture of road construction may be found in:

   Mary E. Greig, How People Live in Africa, Chicago: Benefic Press, 1963, p. 29.

   Why are good roads necessary in any community?

   How do good roads help to improve transportation? Communication?

   How can we build a road in our classroom?

   Allow children to dramatize the building of a road. Discuss road building activities as found in the book - I want to be a Road Builder by Carla Greene. Provide building blocks for roads, toys for trucks, etc. for constructing a "road" in the classroom.

   Select a "contractor" who will "hire" workmen. Ask for volunteers for particular jobs. Assist pupils in discovering the skills and training needed for what they will do, i.e., contractor must read a blue print; operator of bulldozer must be able to "drive" and to know up - down, right - left, lower - higher, etc.

9. Use the following books to acquaint youngsters with group activities in Africa:

   G. Warren Schloat, Jr., Boy of Ghana, New York: Alfred A. Knopf, 1962, Picture 8, "Kwahi at Home."

   Efua Sutherland, Playtime in Africa, New York: Atheneum, 1963, p. 22.

   Dominique Darbois, Agossou, Boy of Africa, New York: Follett, 1962. pp. 18-21.

10. Show a picture of chiefs stool and tell the following story to the children: (See Figure 22.)

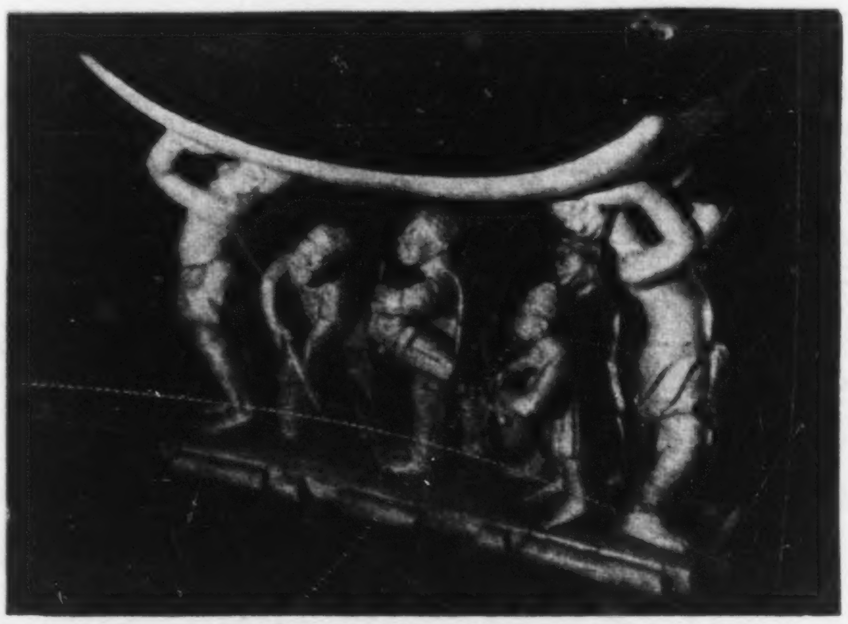
In most of Africa people love to listen to stories. Sometimes in the bright moonlight, almost everyone comes out into the village compound to sit, talk, and listen.

A fire is lighted. When it is time to listen to stories, the playing children quickly find places to sit in the center of the circle of people.

The storyteller, a most important person, sits on a low stool. He looks far into the darkness and begins his stories.

He is a marvelous actor, who can imitate the sounds of animals, or nature. His stories, tales, and proverbs are not only to be enjoyed, but usually to relay a moral. They are frequently used to teach children what is right behavior.

Adapted from Joyce Cooper Arkhurst, The Adventurers of Spider, Canada: Little, Brown & Co., 1964.



The Chief's stool. A typical example of Ghanaian craftsmanship.

Ghana Reconstructs , Volume 6, No. 2, 1966, p. 17

Figure 22

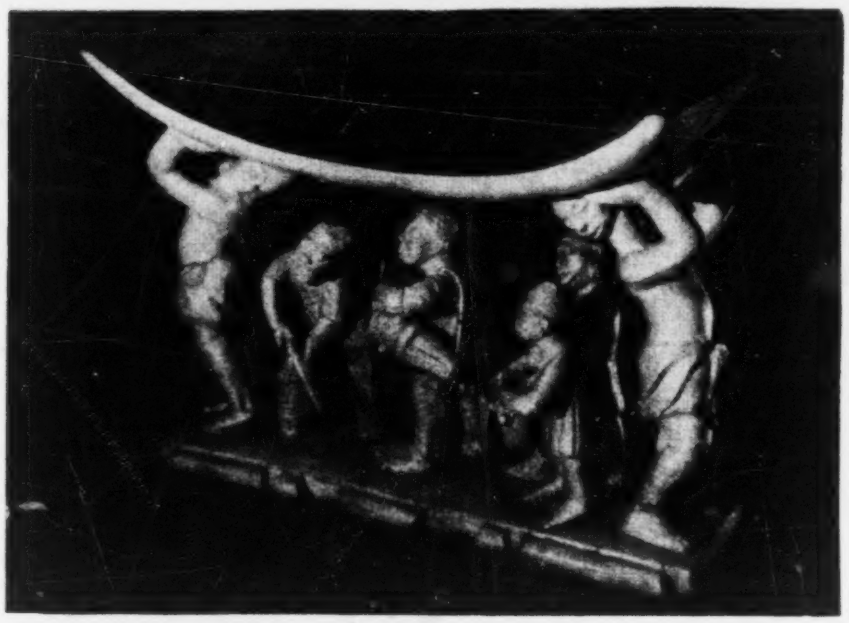
11. To provide an opportunity for group work, select an activity in which a few children may participate, such as the construction

A fire is lighted. When it is time to listen to stories, the playing children quickly find places to sit in the center of the circle of people.

The storyteller, a most important person, sits on a low stool. He looks far into the darkness and begins his stories.

He is a marvelous actor, who can imitate the sounds of animals, or nature. His stories, tales, and proverbs are not only to be enjoyed, but usually to relay a moral. They are frequently used to teach children what is right behavior.

Adapted from Joyce Cooper Arkhurst,
The Adventurers of Spider, Canada:
Little, Brown & Co., 1964.



The Chief's stool. A typical example of Ghanaian craftsmanship.

Ghana Reconstructs , Volume 6, No. 2, 1966, p. 17

Figure 22

11. To provide an opportunity for group work, select an activity in which a few children may participate, such as the construction of a Story-teller's stool or building a road.

Discuss the types of jobs which involves group work. Review previously mentioned occupations, e.g., mining, road construction, dressmaking, nursing, farming, painting.

In which jobs would people need to work together? Why?

Have the following equipment and materials ready:

Workbench or protected tabletop
clamp type vise
hammer
wood - large piece for the seat, two smaller pieces for legs.
nails
sandpaper
enamel paint or shellac

Help the children define the word "stool." Then discuss ways of making a stool. Decide upon the size of the stool and illustrate it on the chalkboard. (See Figure 23.)

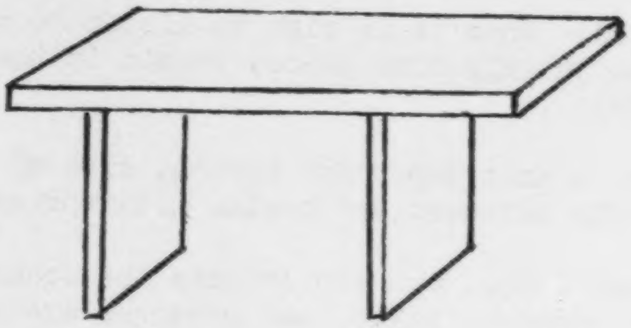


Figure 23

Demonstrate proper methods of handling tools. Then help the children suggest some safety rules. These rules may be placed on a chart for future reference.

Show the children how to sandpaper the edges of the pieces of wood until smooth. Help them fasten the seat and legs together with nails. Then allow the children to paint or shellac the stool.

Write an experience chart that includes the job qualifications for each occupation.

Proceed to "build" the new road. Select a space in the classroom that may remain undisturbed for a while. Brown wrapping paper may be used for the road.

Draw a plan of the roadway to be "built."

Through dramatic play encourage the children to do the following:

Excavate, clear and grade the land
Lay the base
Apply the surface

Draw or paint the road markings after a trip to examine the different kinds used. Provide props, such as the Traffic Sign Set, (G-I list, 1970, No. 39-2730).

12. Introduce the idea that different types of machinery help people work.

Show pictures of different types of machinery and equipment used by various workers.

What is a machine?

What kind of machine is this?

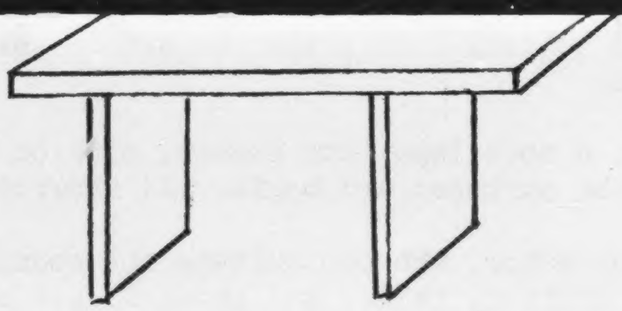


Figure 23

Demonstrate proper methods of handling tools. Then help the children suggest some safety rules. These rules may be placed on a chart for future reference.

Show the children how to sandpaper the edges of the pieces of wood until smooth. Help them fasten the seat and legs together with nails. Then allow the children to paint or shellac the stool.

Write an experience chart that includes the job qualifications for each occupation.

Proceed to "build" the new road. Select a space in the classroom that may remain undisturbed for a while. Brown wrapping paper may be used for the road.

Draw a plan of the roadway to be "built."

Through dramatic play encourage the children to do the following:

Excavate, clear and grade the land
Lay the base
Apply the surface

Draw or paint the road markings after a trip to examine the different kinds used. Provide props, such as the Traffic Sign Set, (G-I list, 1970, No. 39-2730).

12. Introduce the idea that different types of machinery help people work.

Show pictures of different types of machinery and equipment used by various workers.

What is a machine?

What kind of machine is this?

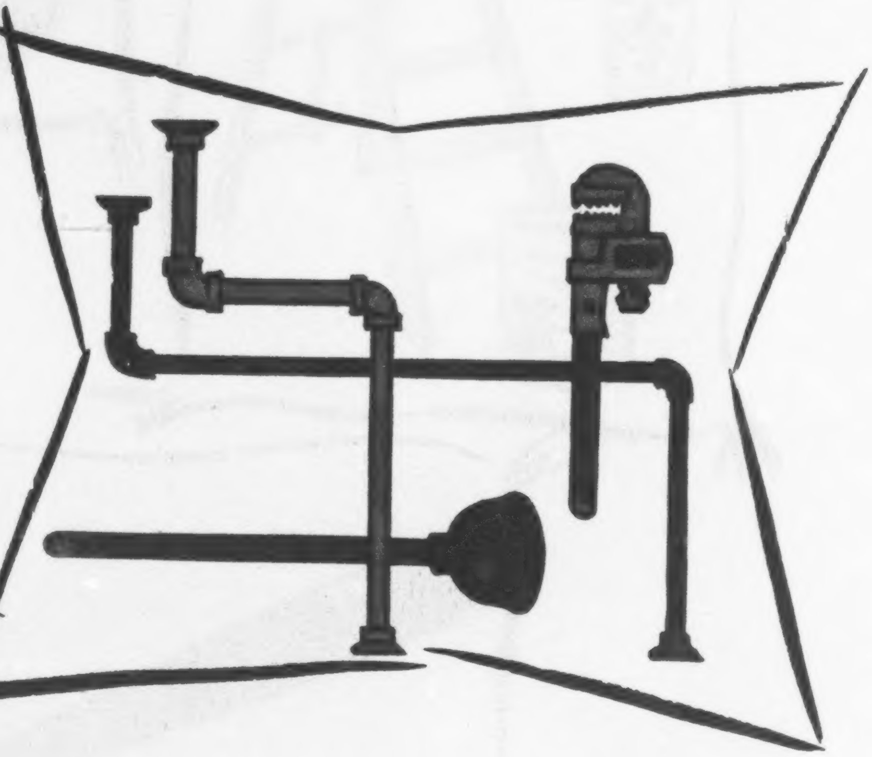
How does it help?

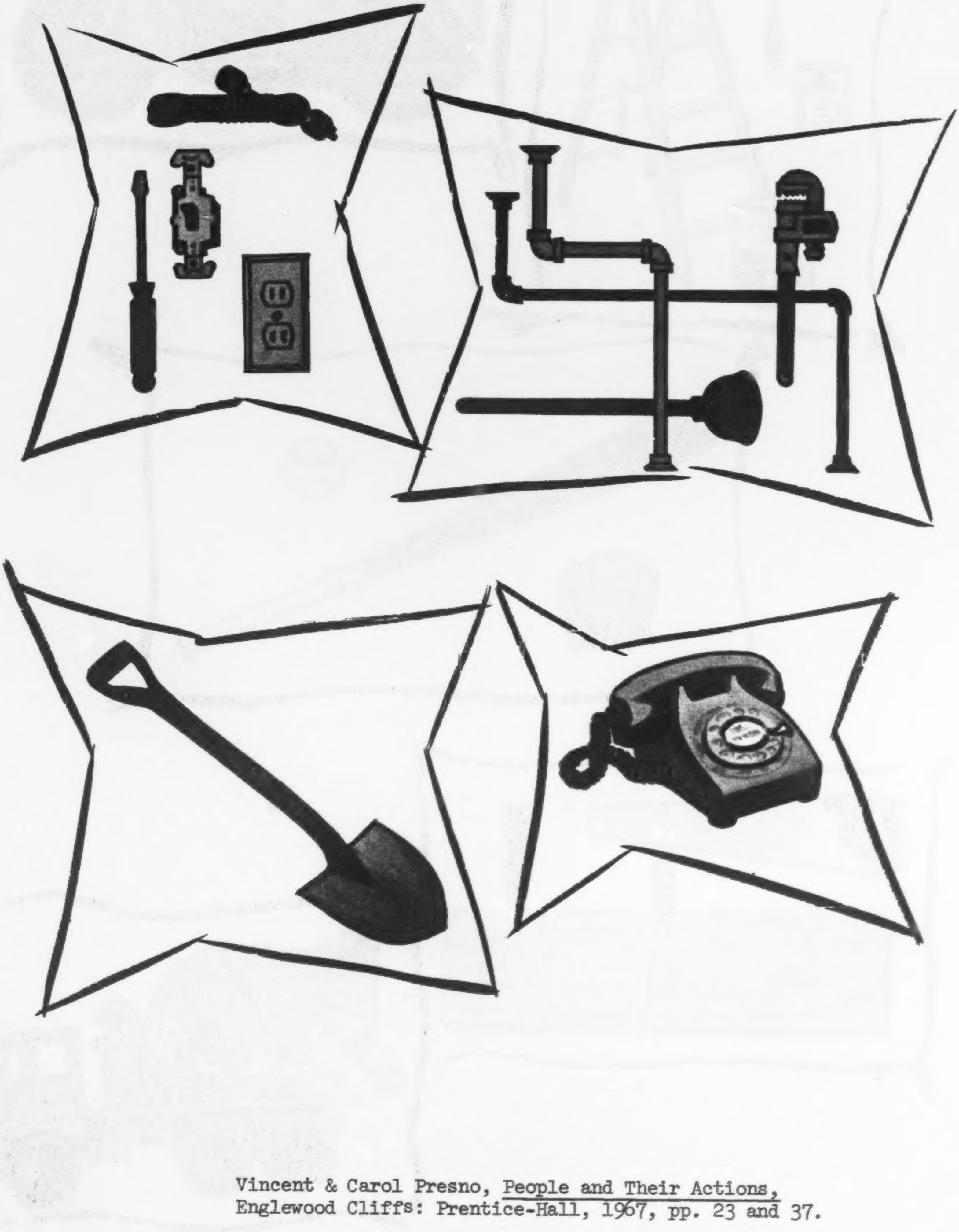
Who uses it?

Have the children examine pictures of African men, women, boys and girls using machines.
William Allen, Africa, Michigan: Fideler Book Company, 1968.

An axe	Page 23
A thresher	29
Sewing machine	55
A ladder	76
Machete	101
Tractor	104
Modern machinery	110-113
A stick	120
Airplane engine	149
Mortar and pestle	151
Pencil, ruler	153
Tape recorder	155
Microscope	156

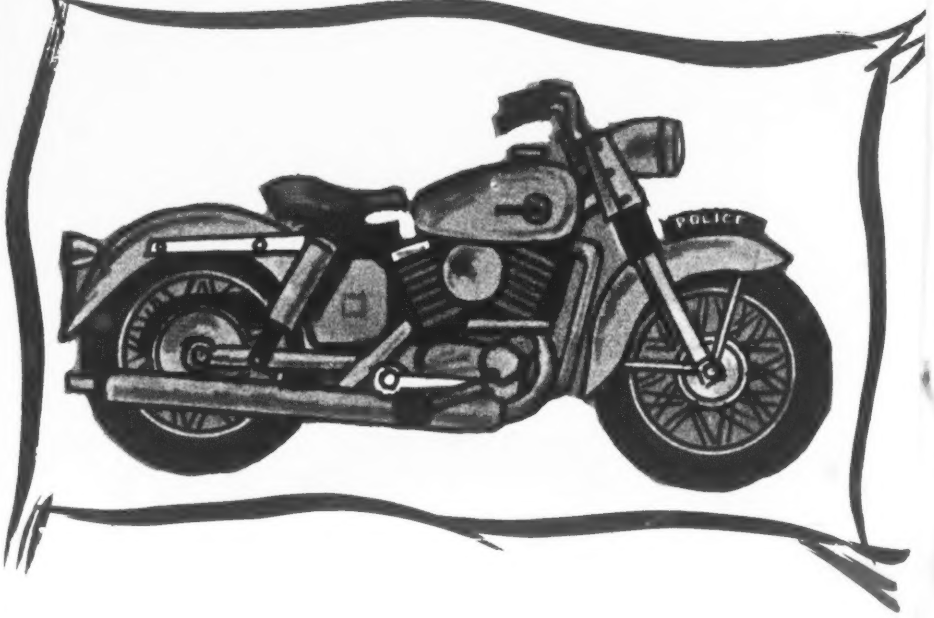
Develop a matching activity. Show pictures of machines and tools used in differing occupations. Then have the children identify the occupation (or the worker) after looking at the pictures. (See Figure 24, 25 and 26.)



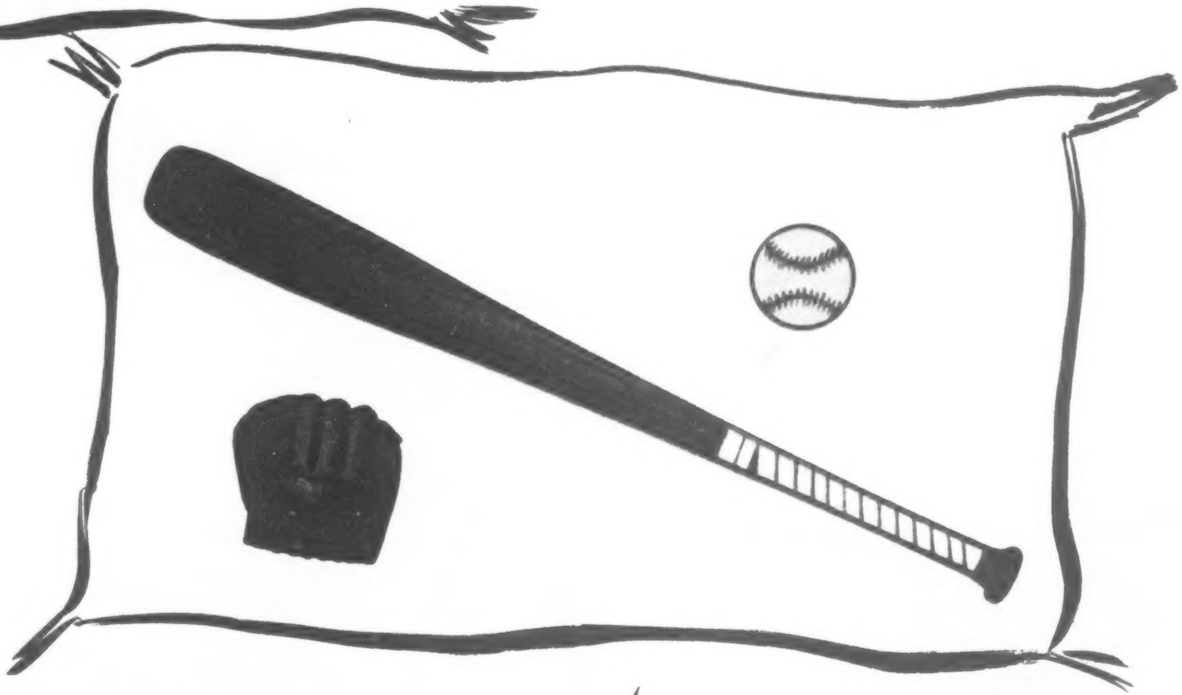


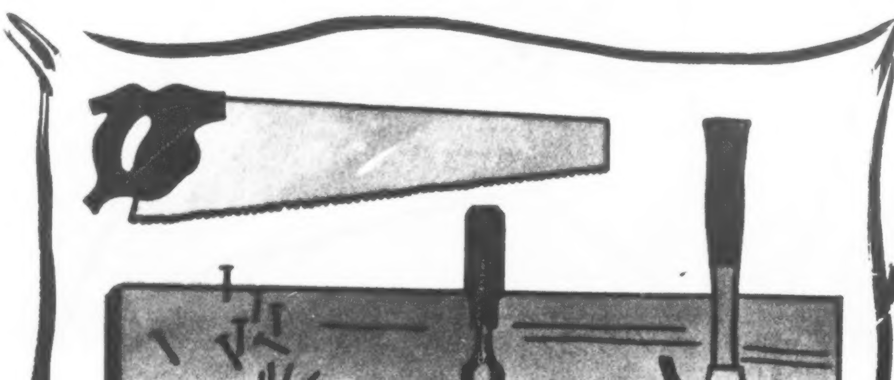
Vincent & Carol Presno, People and Their Actions, Englewood Cliffs: Prentice-Hall, 1967, pp. 23 and 37.

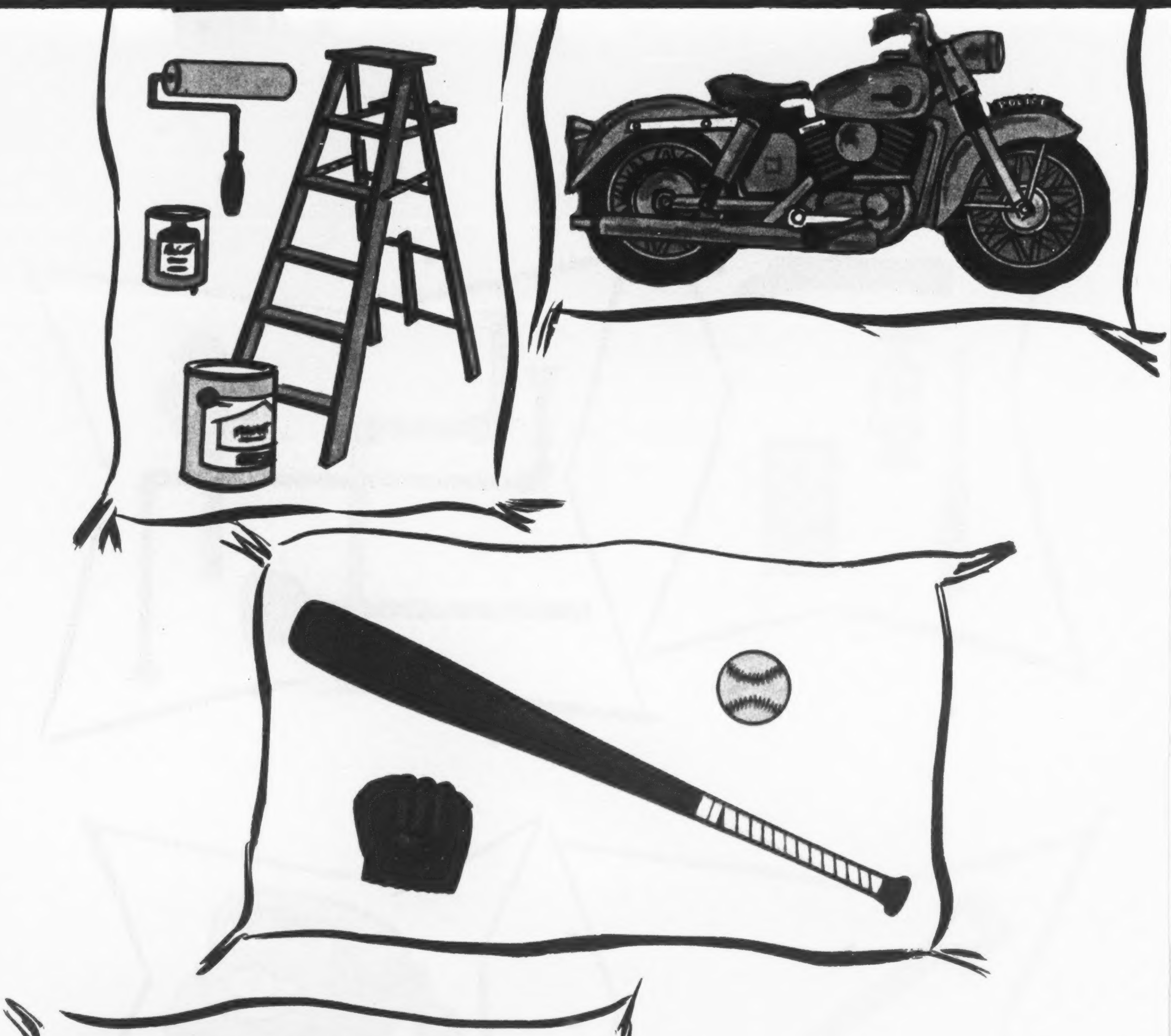
Figure 24



POLICE







Vincent and Carol Presno, People and Their Social Actions, Englewood Cliffs: Prentice Hall, 1967.

Figure 25

Encourage retention by asking the children to name a machine that helps us do a specific job. Include machines which we use in school every day; at home; in a garage; in a hospital, etc. This activity may be used also to develop skill in categorizing. Some helpful machines in the classroom are:

Scissors
Pencil sharpener
Ruler
Public address system
Record player

Plan a trip to survey the school to find other machinery that help us:

Library cart - in library
Typewriter - in office
Clock - in corridor
Telephone - in corridor
Voting machine - in lunchroom at election time
Vending machine - in lunchroom
Duplicating machines - in the office
Opaque projector - in audio-visual room

Give homework assignments which reinforce the idea that "Machines help us work." One such assignment might be to bring in pictures of machines which help us work in the home. Provide store catalogs and magazines so that children may borrow them to do the homework assignment.

Encourage the making of simple toy machines. Provide pictures of children with their toys. Use the book Playtime in Africa by Efua Sutherland, New York: Atheneum, 1963, for examples of African children playing with toys.

Child playing with a toy truck made from cartons and bottle tops. p. 10.

Boy preparing his bicycle. p. 33.

Provide the following materials for making a wagon or doll-carriage. (Item numbers are from the G-I list, 1970-71.)

wood	B 50-0800.01
wooden wheels	39-3110
dowels	50-0350.01
veneer (oak)	50-0850.09
glue	28-0300.02
nails	33-0460.01
hammer	34-1130.01
tongue depressors	

Arrange a display of "Machines We've Made." Refer to Let's Make It, New York State Department of Education, Bureau of Elementary Curriculum Development, 1958. (See Figures 26 and 27.)

the classroom are:

Scissors
Pencil sharpener
Ruler
Public address system
Record player

Plan a trip to survey the school to find other machinery that help us:

Library cart - in library
Typewriter - in office
Clock - in corridor
Telephone - in corridor
Voting machine - in lunchroom at election time
Vending machine - in lunchroom
Duplicating machines - in the office
Opaque projector - in audio-visual room

Give homework assignments which reinforce the idea that "Machines help us work." One such assignment might be to bring in pictures of machines which help us work in the home. Provide store catalogs and magazines so that children may borrow them to do the homework assignment.

Encourage the making of simple toy machines. Provide pictures of children with their toys. Use the book Playtime in Africa by Efua Sutherland, New York: Atheneum, 1963, for examples of African children playing with toys.

Child playing with a toy truck made from cartons and bottle tops. p. 10.

Boy preparing his bicycle. p. 33.

Provide the following materials for making a wagon or doll-carriage. (Item numbers are from the G-I list, 1970-71.)

wood	B 50-0800.01
wooden wheels	39-3110
dowels	50-0350.01
veneer (oak)	50-0850.09
glue	28-0300.02
nails	33-0460.01
hammer	34-1130.01
tongue depressors	

Arrange a display of "Machines We've Made." Refer to Let's Make It, New York State Department of Education, Bureau of Elementary Curriculum Development, 1958. (See Figures 26 and 27.)

WAGON OR CARRIAGE

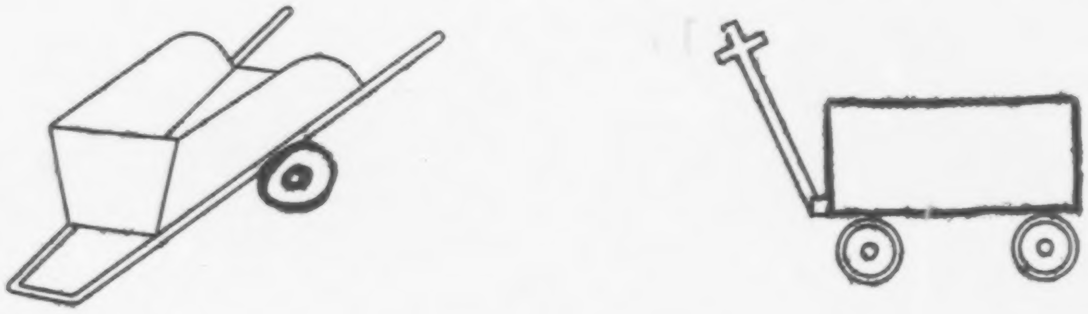


Figure 26

ORANGE - CRATE WAGON

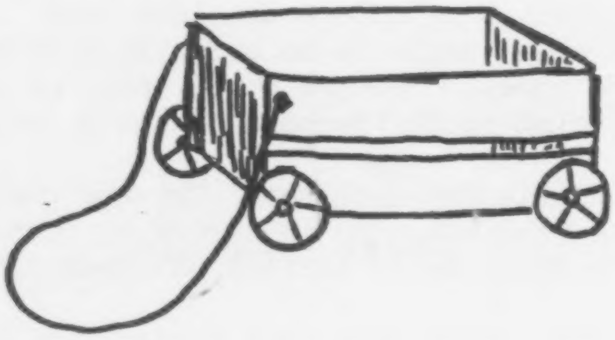


Figure 27

ADDITIONAL ACTIVITIES

1. Have a discussion.

   Why are more and more highways needed?

   How are superhighways different from streets in a city or town?

   What traffic signs or symbols are you familiar with? (See Figure 28.)

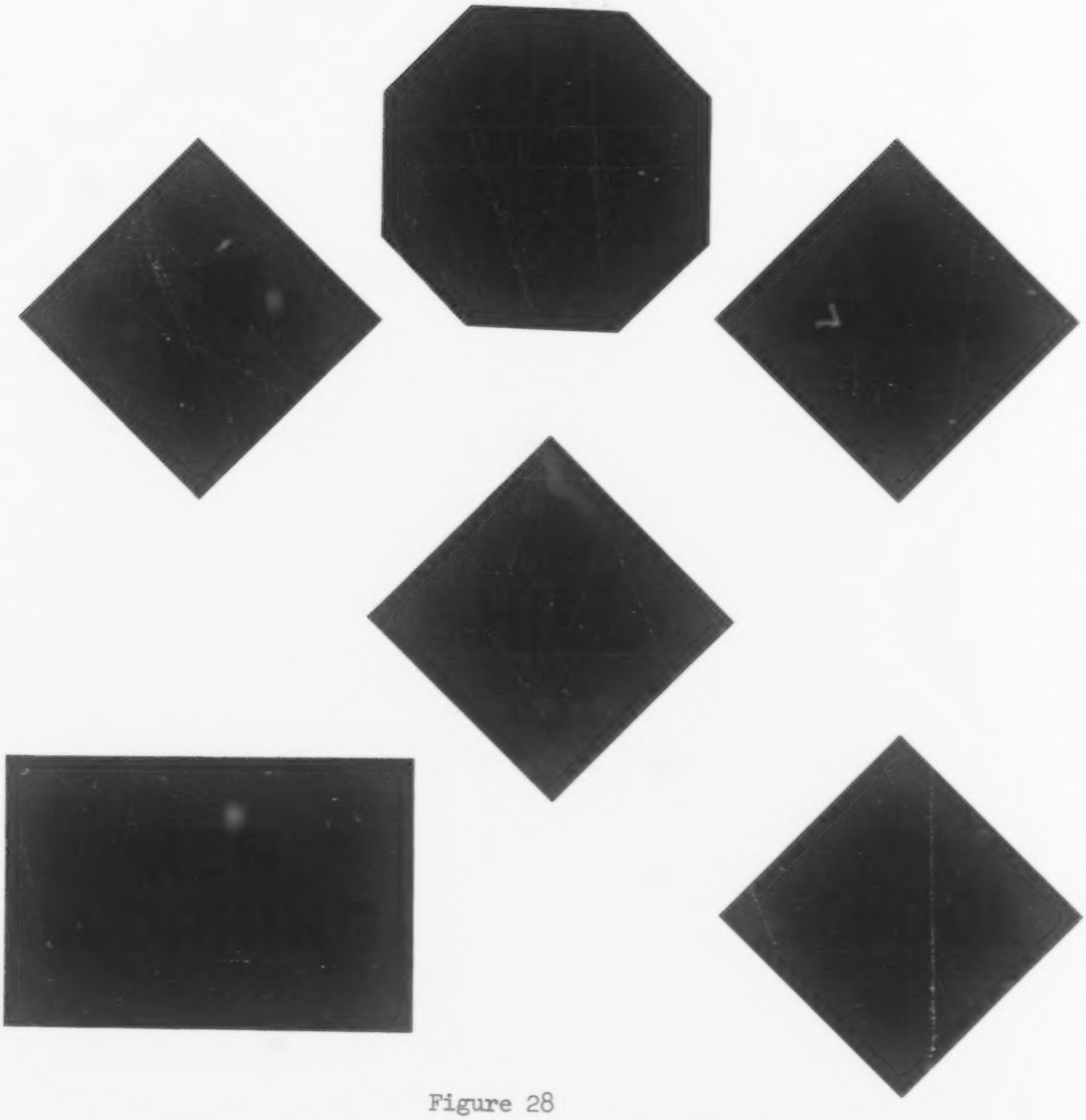


Figure 28

Vincent and Carol Presno, People and Their Social Actions, Englewood Cliffs:Prentice-Hall, 1967, p. 23.

2. Provide opportunities to develop readiness for creative writing.

Begin a group story on an experience chart, e.g., The New Highway.

On a new road we can go:

Past cities
Over bridges
Through tolls,
etc.
etc.

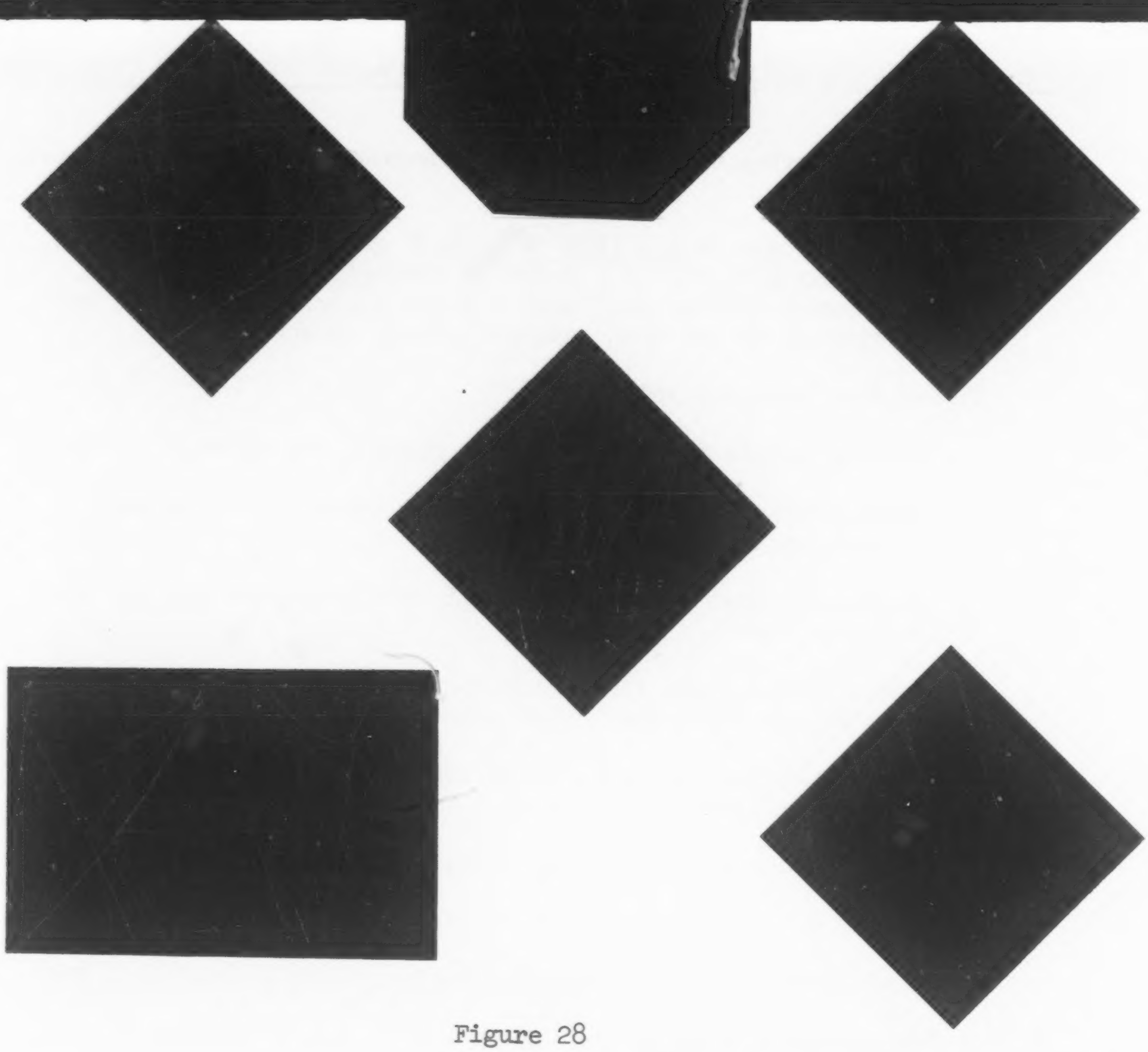


Figure 28

Vincent and Carol Presno, People and Their Social Actions, Englewood Cliffs: Prentice-Hall, 1967, p. 23.

2. Provide opportunities to develop readiness for creative writing.

   Begin a group story on an experience chart, e.g., The New Highway.

   On a new road we can go:

   Past cities
   Over bridges
   Through tolls,
   etc.
   etc.

3. Assist children in acquiring and using new vocabulary. Encourage them to use vocabulary related to specific activities.

   Highway
   Throughway
   Power shovel
   Equipment
   Gravel
   Turnpike
   Freeway
   Concrete
   Smooth
   Expressway
   Bulldozer
   Toll
   Machine

4. Reinforce understandings by preparing bulletin boards to illustrate them. Some titles may be:

   Every Worker Is Important. (The values and dignity of people do not depend on the kind of work they perform.)

   We Work in Groups

   Machines Help Us Work

THEME C: GOVERNMENT SUPPLIES SERVICES TO MEET PEOPLE'S NEEDS

PEOPLE NEED GOVERNMENTS TO SUPPLY SERVICES THEY CANNOT SUPPLY FOR THEMSELVES

A. Introduce and develop the idea that the government helps to build parks and museums.

1. Use the book, How People Live in Africa, New York: Benefic Press, 1963, to show pictures of a drive-in zoological park in Africa. Correct misconceptions that most animals run wild in Africa, or that Africa is filled with untamed animals in abundance.

   Stress the following information:

   African people have made laws to protect the animals.

   Great parks have been set-up for the animals. No animal in this park may be killed.

   People who want to see the animals may drive through the park in their cars.

   Some animals might come right up to the car to beg for food. (Similar to the bears in Yellowstone National Park, Wyoming.)

   The animals are unafraid. They seem to sense that here in the drive-in park they are safe.

2. Discuss the need for conserving animal resources.

   Why do you think people want to keep animals safe?

   What animals have you helped? How?

3. Invite speakers, such as the Director of a zoo to explain:

   Which animals in the zoo may have come from Africa.

   How they were brought to the United States.

   What special foods or needs the animals have.

   Other possibilities for speakers are:

   A park ranger or a fish and game warden who may explain how wild animals are protected in your area.

   A person from the Education Department, New York Zoological Park (Telephone WE 3-1500), to talk about small animals they

PEOPLE NEED GOVERNMENTS TO SUPPLY SERVICES THEY CANNOT SUPPLY FOR THEMSELVES

A. Introduce and develop the idea that the government helps to build parks and museums.

1. Use the book, How People Live in Africa, New York: Benefic Press, 1963, to show pictures of a drive-in zoological park in Africa. Correct misconceptions that most animals run wild in Africa, or that Africa is filled with untamed animals in abundance.

   Stress the following information:

      African people have made laws to protect the animals.

      Great parks have been set-up for the animals. No animal in this park may be killed.

      People who want to see the animals may drive through the park in their cars.

      Some animals might come right up to the car to beg for food. (Similar to the bears in Yellowstone National Park, Wyoming.)

      The animals are unafraid. They seem to sense that here in the drive-in park they are safe.

2. Discuss the need for conserving animal resources.

      Why do you think people want to keep animals safe?

      What animals have you helped? How?

3. Invite speakers, such as the Director of a zoo to explain:

      Which animals in the zoo may have come from Africa.

      How they were brought to the United States.

      What special foods or needs the animals have.

   Other possibilities for speakers are:

      A park ranger or a fish and game warden who may explain how wild animals are protected in your area.

      A person from the Education Department, New York Zoological Park (Telephone WE 3-1500), to talk about small animals they may bring with them.

4. Plan a trip to a local pet store, A.S.P.C.A. (Call TR 6-7700 for an appointment) or to the aquarium at Coney Island.

5. Plan with your principal for a visit of the A.S.P.C.A. Arkmobile:

      The Arkmobile is a menagerie on wheels used by the A.S.P.C.A. in New York City as an aid to teaching children about the humane treatment of animals. The van holds many domestic and exotic animals. A.S.P.C.A. instructors visit schools, to answer questions and share information. Films often are used by the instructors.

Adapted from My Weekly Reader,
May 4, 1966.

6. Read books about animals to the class.

    Carla Greene, I Want to Be An Animal Doctor, Illinois: Children's Press, 1956.

    Newman and Elisofon, Africa's Animals, New York: Doubleday and Company, 1969.

    Martha and Charles Shapp, Let's Find Out About Animal Homes, New York: Franklin Watts, 1961.

7. Construct an animal chart which will encourage children to categorize animals. The children may illustrate the chart.

Land Animals	Water Animals	Animals in the Air

PEOPLE PAY MONEY TO THE GOVERNMENT TO PAY FOR ALL THESE SERVICES

A. Introduce the concept of a tax. Postal stamps may be used to illustrate the purpose of a tax.

1. Select a story to show that we may have friends in many parts of the world. Adapt and tell the story of a young boy who spends a short time recuperating in a hospital. My Friend in Africa by F. Franck, New York: Bobbs Merrill, 1960.

    How might we communicate (get messages to) a sick friend in Africa?

    Have you ever received mail?

    What must a letter have so that it may be mailed?

    How much does it cost to mail a letter going to another part of our city or country?

    If we wanted to send a letter to Bolo, in the hospital in Africa, how much money might the stamp cost?

    Where can we go to find the right amount of money needed for mailing a letter to Africa?

    What other questions might we ask the postmaster?

    How long would it take for the letter to get there? (3 to 5 days by air mail. Explain that indirect routing and not the airplane flight causes the delay.)

    What does "air mail" mean?

    Why do many people send mail by airplane?

    Why do air mail stamps cost more money?

2. Display some American and African stamps. Include stamps from a variety of African nations. Pictures of stamps may be obtained

Company, 1969.

Martha and Charles Shapp, Let's Find Out About Animal Homes, New York: Franklin Watts, 1961.

7. Construct an animal chart which will encourage children to categorize animals. The children may illustrate the chart.

Land Animals	Water Animals	Animals in the Air

PEOPLE PAY MONEY TO THE GOVERNMENT TO PAY FOR ALL THESE SERVICES

A. Introduce the concept of a tax. Postal stamps may be used to illustrate the purpose of a tax.

1. Select a story to show that we may have friends in many parts of the world. Adapt and tell the story of a young boy who spends a short time recuperating in a hospital. My Friend in Africa by F. Franck, New York: Bobbs Merrill, 1960.

   How might we communicate (get messages to) a sick friend in Africa?

   Have you ever received mail?

   What must a letter have so that it may be mailed?

   How much does it cost to mail a letter going to another part of our city or country?

   If we wanted to send a letter to Bolo, in the hospital in Africa, how much money might the stamp cost?

   Where can we go to find the right amount of money needed for mailing a letter to Africa?

   What other questions might we ask the postmaster?

   How long would it take for the letter to get there? (3 to 5 days by air mail. Explain that indirect routing and not the airplane flight causes the delay.)

   What does "air mail" mean?

   Why do many people send mail by airplane?

   Why do air mail stamps cost more money?

2. Display some American and African stamps. Include stamps from a variety of African nations. Pictures of stamps may be obtained from various embassies or from the United Nations Book Store.

   Have available some of the various denominations of American stamps - for comparison and contrast.

   (6¢ stamp, 5¢ stamp, 1¢ stamp, 10¢ air mail stamp, 15¢ air mail)

   Note differences and likenesses in:

   Colors
   Words
   Dates
   Pictures
   Other symbols
   Other numbers

Show the children an air mail letter, some of which have a stamp already imprinted.

3. Select a pen-pal and correspond regularly. Names may be obtained from the Ghana Consulate General - 565 Fifth Avenue, New York City, YU 6-0500.

4. Ask the children to bring in any stamp collections they may have. Encourage others to start collecting stamps.

5. Use the book, Investigating Man's World: Local Studies, by Paul Hanna, et al. Glenview: Scott, Foresman and Company, 1970, pp. 121-129. to further develop the concepts of government and taxes.

6. Encourage use of vocabulary related to government and taxes:

   Expense
   Government
   Income tax
   Sales tax
   Stamps

PEOPLE CAN CHANGE LAWS AND GOVERNMENT OFFICIALS BY VOTING

1. Show the following pictures:

   "Preparing for an Election" - William D. Allen, Africa, Michigan: Fideler Company, 1968, p. 54.

   "Nigeria's Parliament" - William D. Allen, Africa, Michigan: Fideler Co., 1968, p. 58.

   "Waiting in Line to Vote in Togo", Langston Hughes, First Book of Africa, New York, Franklin Watts, 1964, p. 61.

   Why do people vote?

   For whom do they vote?

   How old do you have to be to vote in the United States?

   Did your parents vote for members of the local school board? Why?

2. Take a trip to see the voting booths in your school during election time.

3. Secure materials printed for elections, such as signs ("No Electioneering Past This Point") and pamphlets ("They Represent You-League of Woman Voters.)

   Discuss the reasons for the signs, handbills, brochures, etc.

   Hold a class election for president and/or monitors.

4. Discuss the topic, "Why People Need Rules." Use: Paul Hanna,

regularly. Names may be obtained from the Ghana Consulate General - 565 Fifth Avenue, New York City, YU 6-0500.

4. Ask the children to bring in any stamp collections they may have. Encourage others to start collecting stamps.

5. Use the book, Investigating Man's World: Local Studies, by Paul Hanna, et al. Glenview: Scott, Foresman and Company, 1970, pp. 121-129. to further develop the concepts of government and taxes.

6. Encourage use of vocabulary related to government and taxes:

   Expense
   Government
   Income tax
   Sales tax
   Stamps

PEOPLE CAN CHANGE LAWS AND GOVERNMENT OFFICIALS BY VOTING

1. Show the following pictures:

   "Preparing for an Election" - William D. Allen, Africa, Michigan:Fideler Company, 1968, p. 54.

   "Nigeria's Parliament" - William D. Allen, Africa, Michigan: Fideler Co., 1968, p. 58.

   "Waiting in Line to Vote in Togo", Langston Hughes, First Book of Africa, New York, Franklin Watts, 1964, p. 61.

   Why do people vote?

   For whom do they vote?

   How old do you have to be to vote in the United States?

   Did your parents vote for members of the local school board? Why?

2. Take a trip to see the voting booths in your school during election time.

3. Secure materials printed for elections, such as signs ("No Electioneering Past This Point") and pamphlets ("They Represent You-League of Woman Voters.)

   Discuss the reasons for the signs, handbills, brochures, etc.

   Hold a class election for president and/or monitors.

4. Discuss the topic, "Why People Need Rules." Use: Paul Hanna, et al, Investigating Man's World: Family Studies, Illinois: Scott, Foresman and Co., 1970, p. 96.

   Why are rules necessary?

   How do rules help us?

   Allow the children to suggest a game they would like to play, such as Follow the Leader. Help them to quickly review the rules to the game and discuss why they are necessary.

   We choose a leader and we follow him.
   We do what the leader does.
   That's the rule.

THEME D: COMMUNITIES ARE INTERDEPENDENT

WE BUY FOOD IN STORES. (A Case Study of Foods)

Plan a trip from school to a market which sells tropical or foreign foods. The market located on Park Avenue and 111th Street to 116th Street sells many tropical foods which are similar to those found in Africa.

Provide background materials such as pictures of fruits and vegetables which may be seen. Bring in realia and encourage children to bring in realia such as plantains, nuts, and gourds.

Show the film, Jerry Lives in Harlem, Schloat, 1968, which gives a good portrayal of the market.

Ask questions to encourage discussion of what will be seen and what new experiences will be gained.

Graphically show the area to be covered on the trip. Elicit a planning chart.

Plan aims to be accomplished and procedures to be followed during the trip.

> Select several foods to look for. Decide to purchase those foods most readily eaten or easily prepared in the classroom.
>
> Urge children to listen to foreign languages. Many Spanish and French speaking people shop in the market. Encourage children to observe activities that accompany languages.
>
> Observe similarities and differences between the market on Park Avenue and other markets the children may know.

After the trip encourage the children to recall what was seen and learned.

The Market

Many stores under one roof
Serves a large community nearby.
Sells foods from all over the world.

Record experiences by developing a chart of trip highlights.

Encourage dramatic play and creativity by having children reenact parts of the trip, draw and paint scenes from the market, make dioramas, build stores and markets, fashion puppets, and mold clay fruit and vegetables.

WE BUY FOOD IN STORES. (A Case Study of Foods)

Plan a trip from school to a market which sells tropical or foreign foods. The market located on Park Avenue and 111th Street to 116th Street sells many tropical foods which are similar to those found in Africa.

Provide background materials such as pictures of fruits and vegetables which may be seen. Bring in realia and encourage children to bring in realia such as plantains, nuts, and gourds.

Show the film, Jerry Lives in Harlem, Schloat, 1968, which gives a good portrayal of the market.

Ask questions to encourage discussion of what will be seen and what new experiences will be gained.

Graphically show the area to be covered on the trip. Elicit a planning chart.

Plan aims to be accomplished and procedures to be followed during the trip.

Select several foods to look for. Decide to purchase those foods most readily eaten or easily prepared in the classroom.

Urge children to listen to foreign languages. Many Spanish and French speaking people shop in the market. Encourage children to observe activities that accompany languages.

Observe similarities and differences between the market on Park Avenue and other markets the children may know.

After the trip encourage the children to recall what was seen and learned.

The Market

Many stores under one roof
Serves a large community nearby.
Sells foods from all over the world.

Record experiences by developing a chart of trip highlights.

Encourage dramatic play and creativity by having children reenact parts of the trip, draw and paint scenes from the market, make dioramas, build stores and markets, fashion puppets, and mold clay fruit and vegetables.

Provide new experiences with foods by preparing dishes using foods purchased in La Marquete. (or any tropical food store.)

Pawpaw Cream

1 small pawpaw
Sugar
Milk
Plain crackers

1. Wash and peel pawpaw. Remove seeds.
2. Place pawpaw in a bowl. Using a fork, mash pawpaw to a smooth consistency.
3. Add sugar and milk to taste.
4. Spread cream on a cracker and serve.

Orange-Banana Cream

1 orange
1 banana
sugar
milk

1. Squeeze the juice from the orange.
2. Prepare Banana Cream using steps one to three in recipe above.
3. Add orange juice.
4. Serve on cracker or spoon-sip

Efan Salad

A handful of Efan. (Efan is an African word for any edible green leaf. Spinach is recommended.)
Pinch of salt
Lemon juice or any good quality oil and vinegar
1 hard-cooked egg (optional)

1. Wash efan and cut or shred into bit-sized pieces.
2. Add lemon juice or oil, vinegar and salt to taste.
3. Mix well, add hard-cooked egg.
4. Serve as a salad.

These and other recipes may be found in Charity Fiawoo's Health and Diet of the African Child, London: Longman's, 1949.

Orange and Banana Cream	p. 35.
Efan	p. 34.
Pawpaw Cream	p. 34.
Banana Cream	p. 34.

Display a picture of an African market.

Ask the children to compare our markets with the African market. (Village and City.)

a. How do the people shop in our market?

b. How is a village market different from a supermarket?

Read the following story to the children:

> Chinyere went to the market to buy some bananas. She passed the first stall without stopping because the fruit was overripe. The fruits at the second stall were ripe and inviting. Chinyere picked up a fine bunch of bananas, asking "How much?"
>
> The market woman said, "These are the finest fruits in the market and are worth many shillings. However, since you are my customer, I will sell them to you for one shilling."

sugar
milk

1. Squeeze the juice from the orange.
2. Prepare Banana Cream using steps one to three in recipe above.
3. Add orange juice.
4. Serve on cracker or spoon-sip

Efan Salad

A handful of Efan. (Efan is an African word for any edible green leaf. Spinach is recommended.)
Pinch of salt
Lemon juice or any good quality oil and vinegar
1 hard-cooked egg (optional)

1. Wash efan and cut or shred into bit-sized pieces.
2. Add lemon juice or oil, vinegar and salt to taste.
3. Mix well, add hard-cooked egg.
4. Serve as a salad.

These and other recipes may be found in Charity Fiawoo's Health and Diet of the African Child, London: Longman's, 1949.

Orange and Banana Cream	p. 35.
Efan	p. 34.
Pawpaw Cream	p. 34.
Banana Cream	p. 34.

Display a picture of an African market.

Ask the children to compare our markets with the African market. (Village and City.)

a. How do the people shop in our market?

b. How is a village market different from a supermarket?

Read the following story to the children:

> Chinyere went to the market to buy some bananas. She passed the first stall without stopping because the fruit was overripe. The fruits at the second stall were ripe and inviting. Chinyere picked up a fine bunch of bananas, asking "How much?"
>
> The market woman said, "These are the finest fruits in the market and are worth many shillings. However, since you are my customer, I will sell them to you for one shilling."
>
> Chinyere put the bananas down saying, "How could you try to cheat me? Is it because I'm so small? You usually sell twelve bananas to my mother for six pence."
>
> The market woman pretended that she was angry, saying, "I didn't think you were such a thief. Imagine expecting to pay less than eleven pence for such fine fruit." Chinyere said, "I might have forgotten the price my mother paid. Maybe she wouldn't be angry if I paid nine pence for such fine bananas. That's my last price!"
>
> After more bargaining, the market woman said, "Bring money", and they both went away satisfied.

Why did Chinyere have to bargain for the bananas?

Are prices displayed on the stalls?

Was the market woman really angry?

Do you think the prices would be affected if there were few customers in the market?

What would happen if only a few women came to the market?

Related Activities

Compare the foods in the African market with those in our supermarket.
Compare the currency used (Nigerian pound) with American currency.
Dramatize a trip to an African market.
Teach the song, "At the Market." (See Figure 29.)
Dramatize the song.

Kinds of Food

Elicit from the children the kinds of fruit found in the stores in New York. Ask the children where the fruits originate. If any tropical fruits are mentioned, tell them that some of these fruits are also found in Africa: banana, orange, pawpaw, mango, etc.

Present the song "Gari Belerie." Explain that Gari is cassava which is a staple food in Africa. (See Figure 30.)

Play the song for the children to listen to the words and music. Teach the children both the English and the Ibo words.

Ask the children to clap every time the word "gari" is sung.

Place the words turo, sisi, and shilling on the board. Ask the children to repeat these words.

Ask the children what other food could be substituted for gari. Some responses may be candy, cracker, mango, grape is, rice is, meat is, etc.

Use the song in the role-playing activities in connection with food.

AT THE MARKET

Was the market woman really angry?

Do you think the prices would be affected if there were few customers in the market?

What would happen if only a few women came to the market?

Related Activities

Compare the foods in the African market with those in our supermarket.
Compare the currency used (Nigerian pound) with American currency.
Dramatize a trip to an African market.
Teach the song, "At the Market." (See Figure 29.)
Dramatize the song.

Kinds of Food

Elicit from the children the kinds of fruit found in the stores in New York. Ask the children where the fruits originate. If any tropical fruits are mentioned, tell them that some of these fruits are also found in Africa: banana, orange, pawpaw, mango, etc.

Present the song "Gari Belerie." Explain that Gari is cassava which is a staple food in Africa. (See Figure 30.)

Play the song for the children to listen to the words and music. Teach the children both the English and the Ibo words.

Ask the children to clap every time the word "gari" is sung.

Place the words turo, sisi, and shilling on the board. Ask the children to repeat these words.

Ask the children what other food could be substituted for gari. Some responses may be candy, cracker, mango, grape is, rice is, meat is, etc.

Use the song in the role-playing activities in connection with food.

AT THE MARKET

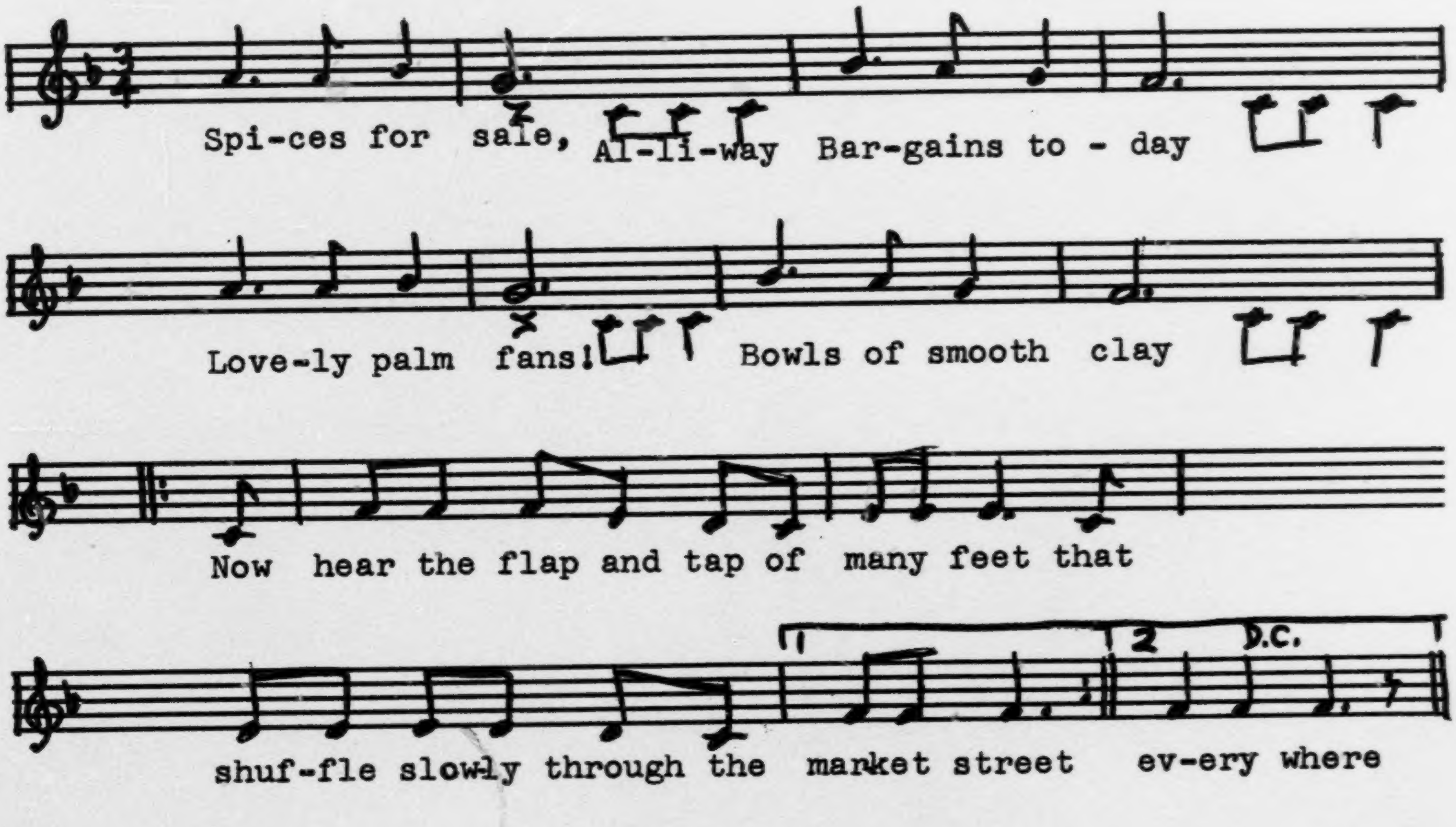

Spi-ces for sale, Al-li-way Bar-gains to - day
Love-ly palm fans! Bowls of smooth clay
Now hear the flap and tap of many feet that
shuf-fle slowly through the market street ev-ery where
1
2
D.C.

Figure 29

GARI BELERIE

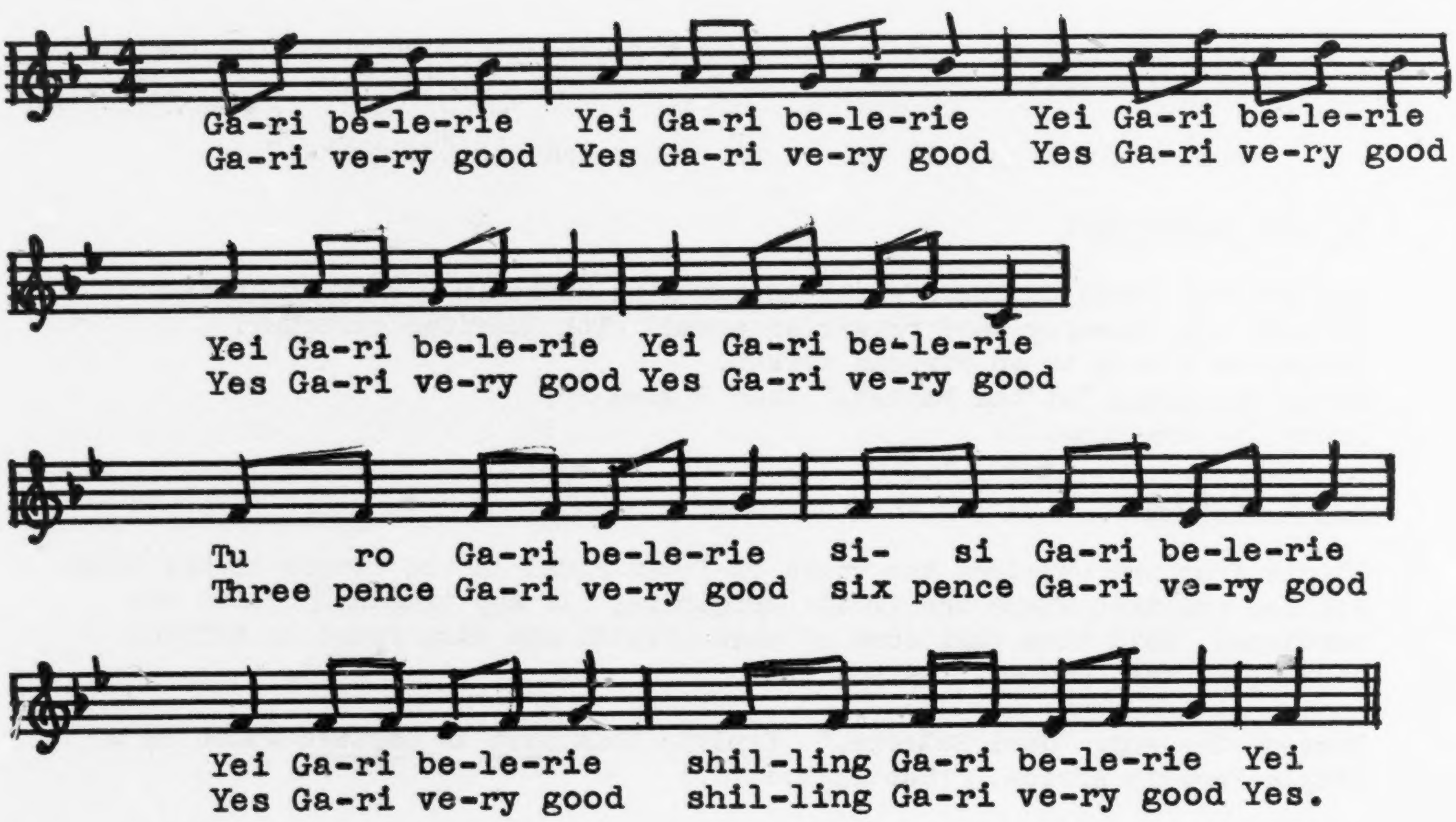

Ga-ri be-le-rie Yei Ga-ri be-le-rie Yei Ga-ri be-le-rie
Ga-ri ve-ry good Yes Ga-ri ve-ry good Yes Ga-ri ve-ry good
Yei Ga-ri be-le-rie Yei Ga-ri be-le-rie
Yes Ga-ri ve-ry good Yes Ga-ri ve-ry good
Tu ro Ga-ri be-le-rie si- si Ga-ri be-le-rie
Three pence Ga-ri ve-ry good six pence Ga-ri ve-ry good
Yei Ga-ri be-le-rie shil-ling Ga-ri be-le-rie Yei
Yes Ga-ri ve-ry good shil-ling Ga-ri ve-ry good Yes.

Figure 30

THEME E: CHANGES OCCUR IN THE COMMUNITY

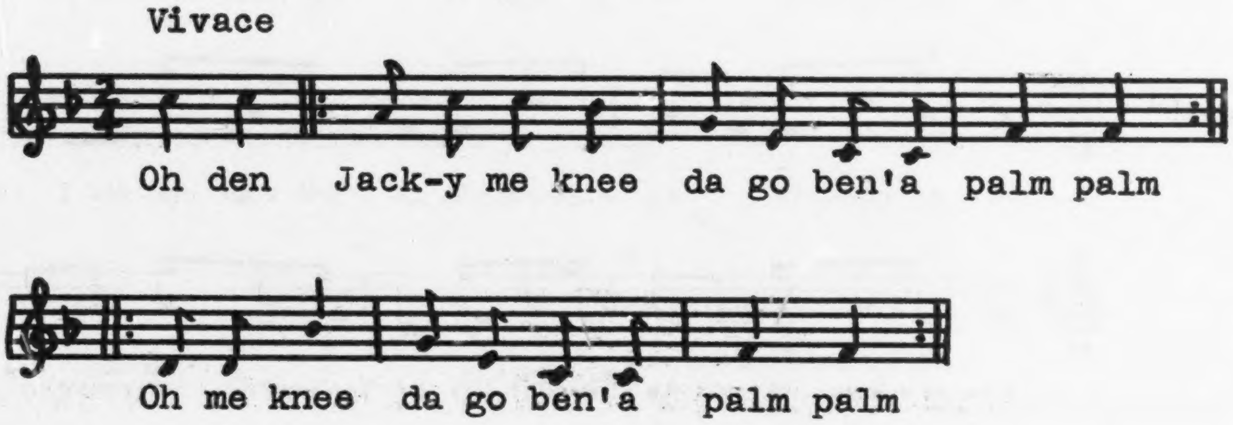
PEOPLE FROM MANY PLACES IN THE WORLD HAVE COME TO OUR COMMUNITY TO LIVE

A. Call attention to the various nationalities represented in New York City.

1. If possible, invite children from countries not represented in the class to visit and to tell about life in their respective countries. A class from another part of the city may be invited to spend a morning or afternoon with your class.

2. Prepare a program featuring songs from several countries in Africa and the Carribean. The following West Indian songs may be taught and presented along with a few of the African songs previously learned by the children. (See Figures 31-33.)

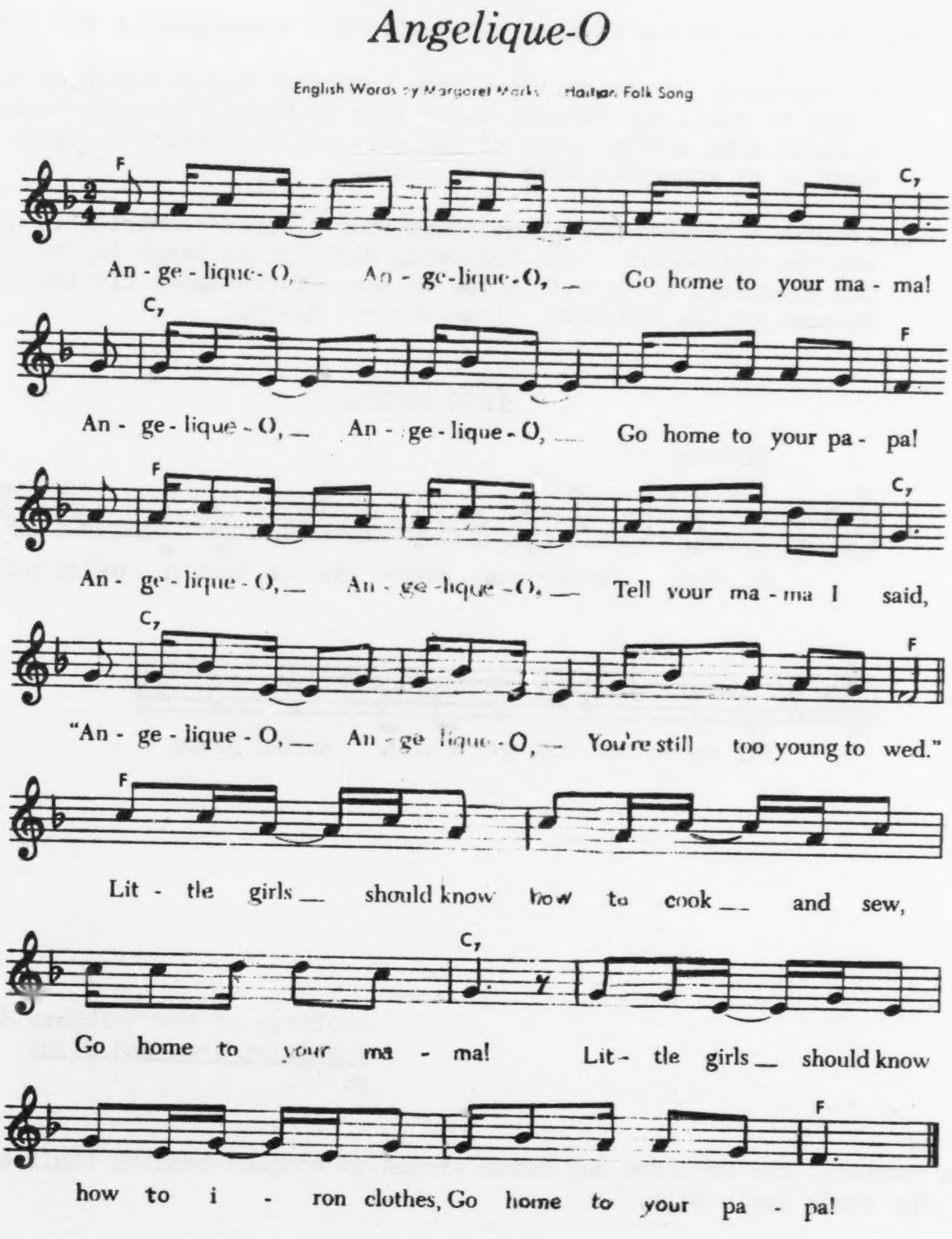
RING MARCH


Vivace
Oh den Jack-y me knee da go ben'a palm palm
Oh me knee da go ben'a palm palm

Courtesy of the Folklore Society,
Jamaician Song and Story, 1904,
p. 24.

For variety, the children may march around in couples bending their knees at the words "palm palm."

Figure 31

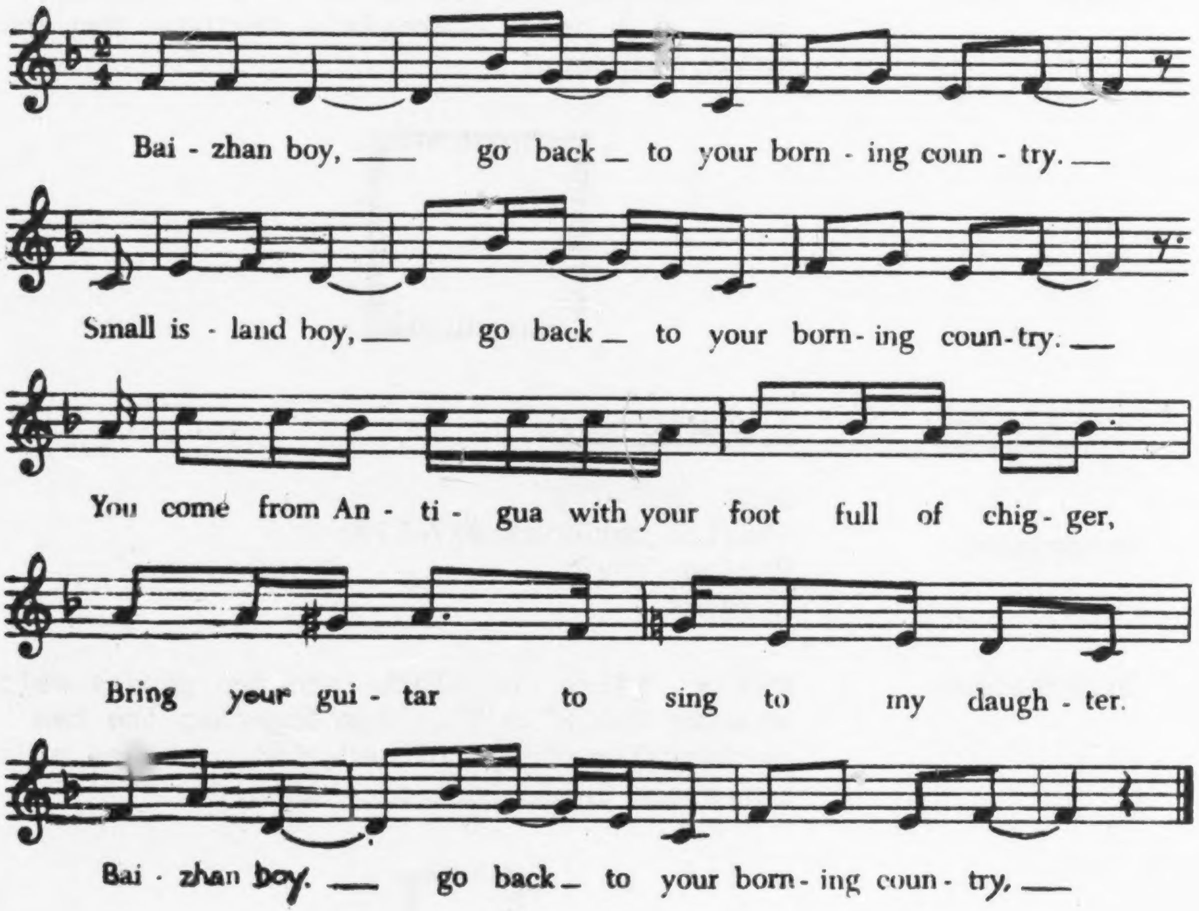

Angelique-O
English Words by Margaret Marks Haitian Folk Song
F
C7
An - ge - lique - O, An - ge - lique - O, Go home to your ma - ma!
An - ge - lique - O, An - ge - lique - O, Go home to your pa - pa!
An - ge - lique - O, An - ge - lique - O, Tell your ma - ma I said,
"An - ge - lique - O, An - ge - lique - O, You're still too young to wed."
Lit - tle girls should know how to cook and sew,
Go home to your ma - ma! Lit - tle girls should know
how to i - ron clothes, Go home to your pa - pa!

Harold Youngberg, Making Music Your Own,
Book 6, Morristown: Silver Burdett Co.,
1965, p. 182.

Figure 32

Baizhan Boy

Calypso from St. Croix
Collected by Leonard Billing


Bai - zhan boy, ___ go back _ to your born - ing coun - try. ___
Small is - land boy, ___ go back _ to your born- ing coun-try. ___
You come from An - ti - gua with your foot full of chig - ger,
Bring your gui - tar to sing to my daugh - ter.
Bai - zhan boy. ___ go back _ to your born- ing coun - try. ___

Harold Youngberg, Making Music Your Own, Book 6, New Jersey: Silver Burdett Co., 1965, p. 183.

Figure 33

3. Select a story about a farmer in another part of the world. One such story may be Josefina February by Evalina Ness, New York: Scribners, 1963. A story of a Haitian girl who wants a pet but also wants to give a surprise gift to her grandfather.

   Who are the members of Josefina's family?

   How is Josefina's family like yours? Different from yours?

   Have you ever given a present to someone in your family? When?

   Why do people give gifts to others?

   Do you like best to give or to receive a gift? Why?

   What are some gifts you can make for your family?

Provide materials for gift-making.

For Baby: A bean bag.

Materials:
Gingham #37-1040.01 (G-1 list, 1970)
Wool #36-1430
Needles, tapestry #36-0480
Dried beans or macaroni

Directions: Sew together two pieces of 5" x 5" cloth. Stuff with beans. Complete sewing. Bag is ready for use.

For Brother: A pencil case.

Materials:
Felt #37-0740
Plastic material #37-1790
Wool or yarn
Needles

Directions: Cut a piece of cloth into two pieces which measure 2-1/2" x 7". Sew together the two rectangular pieces of material on three sides. Leave one 2-1/2 inch side open.

Who are the members of Josefina's family?

How is Josefina's family like yours? Different from yours?

Have you ever given a present to someone in your family? When?

Why do people give gifts to others?

Do you like best to give or to receive a gift? Why?

What are some gifts you can make for your family?

Provide materials for gift-making.

For Baby: A bean bag.

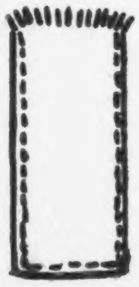
Materials:
Gingham #37-1040.01 (G-1 list, 1970)
Wool #36-1430
Needles, tapestry #36-0480
Dried beans or macaroni

Directions: Sew together two pieces of 5" x 5" cloth. Stuff with beans. Complete sewing. Bag is ready for use.

For Brother: A pencil case.

Materials:
Felt #37-0740
Plastic material #37-1790
Wool or yarn
Needles

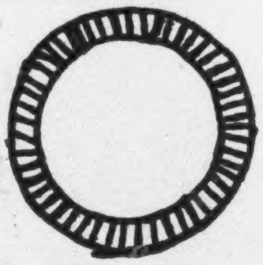
Directions: Cut a piece of cloth into two pieces which measure 2-1/2" x 7". Sew together the two rectangular pieces of material on three sides. Leave one 2-1/2 inch side open.



For Sister: A picture Frame.

Materials:
Circular cardboard frame #24-2130
Yarn or wool

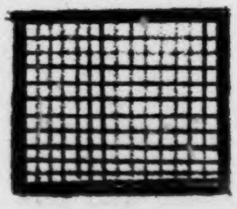
Directions: Wrap the yarn around the disc. Place a photograph on a cardboard backing and staple or paste it to the frame.



For Mother: A pot-holder

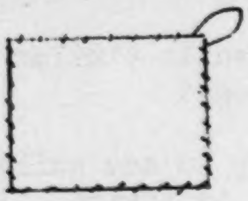
Type I Materials: Loom #36-3040
Loopers #38-0500

Directions: Attach the loopers to two parallel sides of the loom. Weave other loopers over and under those that are attached.



Type II Materials: Any washable material
Nylon stockings

Directions: Sew together the two pieces of material, leaving one open side, stuff with the nylon stockings then stitch the remaining side together.



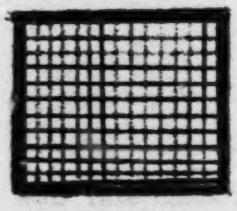
For Father: A book-mark.

Type I Materials: Felt

Directions: Cut a narrow, long piece of felt. Fringe one end by cutting one inch strips.

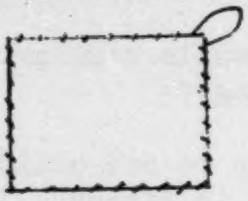
Type II Materials: Dixie Mesh #37-1560
Yarn
Needles

Directions: Attach the loopers to two parallel sides of the loom. Weave other loopers over and under those that are attached.



Type II Materials: Any washable material
Nylon stockings

Directions: Sew together the two pieces of material, leaving one open side, stuff with the nylon stockings then stitch the remaining side together.



For Father: A book-mark.

Type I Materials: Felt

Directions: Cut a narrow, long piece of felt. Fringe one end by cutting one inch strips.

Type II Materials: Dixie Mesh #37-1560
Yarn
Needles

Directions: Weave the yarn in and out of the dixie mesh.

HOW OUR COMMUNITY IS CHANGING

A. After the children have studied their own community, introduce the concept of "change" as it relates to urbanization in Africa.

1. Exhibit pictures of homes in African villages.

Sonia and Tim Gidal, My Village in Ghana, New York: Pantheon, 1969, pp. 3-5.

William Allen, Africa, Michigan: Fideler Co., 1968, pp. 76, 80 and 86.

For Teacher Background

An African house is built around a compound, and all rooms open on to it. A veranda-like shelter along the compound walls protects the rooms and ever-open doors from sun and rain. An open kitchen is often built across one corner of the compound and it will contain one or two large beehive shaped swish ovens, but small, friendly fires may be made in the compound itself with sticks or charcoal.

Akoma Abbs, Ashanti Boy,
London: Collins, 1959,
pp. 36-37.

2. Contrast the traditional and new type buildings. Some illustrations may be found in Williams Allen, Africa, Michigan: Fideler Co., 1968, pp. 57, 61, 89, 144, and 154.

   How are the traditional buildings different from the new ones?

   What does "traditional" mean?

   Of what material are bricks made?

   How are brick walls similar to the mud walls of some traditional African buildings?

3. After taking a trip to see builders at work, show pictures of different types of dwellings in Africa. Include a few illustrations of buildings under construction. Discuss how the buildings are being constructed. (See Figures 34-36.)

   In what ways are the construction of traditional and new buildings similar? different?

   Why are plans important in the construction of a building?

   Why is it necessary for the workers to cooperate with each other?

   What kinds of machines are used in constructing buildings?

   Why do most buildings in a city have more than one floor?

   How are the buildings in an African city similar to those in our city? different? Why?

Discuss the various workers and machinery needed to build modern buildings. (See Figure 37.)

Vincent and Carol Presno, People and Their Social Actions, Englewood Cliffs, Prentice-Hall, 1967, p. 32.

Figure 37

4. Help the children plan and construct an African compound and a group of houses in an African city. Examples and directions for traditional houses may be found in Janet and Alex D'Amato, African Crafts for Your to Make, New York: Messner, 1969, pp. 20-26. Other instructions may be found in Tillie Pine and Joseph Levine, The Africans Knew, New York: McGraw-Hill, 1968, pp. 16 and 17.

   Plan the layouts for the dwellings in a compound and city during a discussion period.

   Our traditional buildings should be those used by which group of people?

   How can we find out about the placement of houses in a compound?

   What kind of materials can we use?

   How can we divide into groups to work on parts of the compound? city?

   What rules must we keep in mind as we work together?

THEME F: COMMUNITIES OBSERVE SPECIAL DAYS

PEOPLE IN THE UNITED STATES CELEBRATE SPECIAL DAYS COMMEMORATING EVENTS AND PEOPLE IN OUR COUNTRY'S PAST AND PRESENT

A. Motivate interest in special days through identification and celebration of each child's birthday. Review the names and dates of a few famous people whose birthdays are national holidays, e.g., Washington, Columbus.

1. During the appropriate months, introduce a new famous person on or around his birth date. Clarify the reason for his fame through an activity, such as a story. The following calendar contains suggested names of personalities. Names of living persons may be added as their accomplishments are highlighted.

BIRTHDAY CALENDAR

Month	Date	Person
January	15	Dr. Martin Luther King, Jr.
	18	Dr. Daniel Hale Williams
February	1	Langston Hughes
March	10	Harriet Tubman
April	26	John James Audubon
May	2	Elijah Mc Coy
	19	Malcolm X
June	3	Dr. Charles R. Drew
July	11	Mary McLeod Bethune
August	8	Matthew Henson
September	5	Jan Ernst Matzeliger
October		Nat Love

PEOPLE IN THE UNITED STATES CELEBRATE SPECIAL DAYS COMMEMORATING EVENTS AND PEOPLE IN OUR COUNTRY'S PAST AND PRESENT

A. Motivate interest in special days through identification and celebration of each child's birthday. Review the names and dates of a few famous people whose birthdays are national holidays, e.g., Washington, Columbus.

1. During the appropriate months, introduce a new famous person on or around his birth date. Clarify the reason for his fame through an activity, such as a story. The following calendar contains suggested names of personalities. Names of living persons may be added as their accomplishments are highlighted.

BIRTHDAY CALENDAR

Month	Date	Person
January	15	Dr. Martin Luther King, Jr.
	18	Dr. Daniel Hale Williams
February	1	Langston Hughes
March	10	Harriet Tubman
April	26	John James Audubon
May	2	Elijah Mc Coy
	19	Malcolm X
June	3	Dr. Charles R. Drew
July	11	Mary McLeod Bethune
August	8	Matthew Henson
September	5	Jan Ernst Matzeliger
October		Nat Love
November	9	Benjamin Banneker
December		Samuel Fraunces

NOTE: Because of the incomplete record keeping of the early years of our country's history many dates may not be exact. In some instances only the month and year of birth may be known.

A more complete listing of birthdays may be found in the following sources:

Ploski and Brown, Negro Almanac, New York: Bellwether Publishing Co., 1967.

Adams, Great Negroes Past and Present, Chicago: Afro-American Publishing Co., 1965.

Hughes and Meltzer, Pictorial History of the Negro in America, New York: Crown, 1967.

Young, Black American Leaders, New York: Franklin Watts, 1969.

2. Select a few activities to be used to celebrate the birthday of a famous person. Some activities may involve choral speaking, songs, stories and films. (See Figure 38.)

Advantages of Choral Speaking

In elementary school, choral speaking should be approached as an enjoyable classroom activity which aids in several areas of child development, not as a formal showpiece for assemblies.

Choral speaking develops interdependence. It helps the aggressive child learn the value of cooperation.

Choral speaking can free the shy child from self-consciousness. As he learns his value in the group, he may become surer of his ability to work independently.

Choral speaking, correctly guided, develops better speech by highlighting the importance of tone, rate, thought emphasis, articulation.

Choral speaking pieces, arranged or written by the children, develop creative ability.

Choral Speaking Increases Enjoyment of Poetry

Choral speaking will be a happy, successful undertaking if the teacher carries out these important steps:

1) The teacher should know the poem thoroughly and be sure of its adaptability to choral speaking. She should be sensitive to the rhythm and meaning of the poem.

2) The teacher should give a good speech example, reading naturally, articulating correctly, using proper breath control, and keeping thought groups together. She should read the poem to the children two or three times before asking them to participate.

3) The teacher should let the children help to arrange and cast the poem.

4) The teacher should help the children to keep their voices light, unforced and natural in range and volume.

Adapted from My Weekly Reader Surprise,
March 22, 1965, Volume 7, Issue 24,
Wesleyan University, Middletown, Connecticut.

Advantages of Choral Speaking

In elementary school, choral speaking should be approached as an enjoyable classroom activity which aids in several areas of child development, not as a formal showpiece for assemblies.

Choral speaking develops interdependence. It helps the aggressive child learn the value of cooperation.

Choral speaking can free the shy child from self-consciousness. As he learns his value in the group, he may become surer of his ability to work independently.

Choral speaking, correctly guided, develops better speech by highlighting the importance of tone, rate, thought emphasis, articulation.

Choral speaking pieces, arranged or written by the children, develop creative ability.

Choral Speaking Increases Enjoyment of Poetry

Choral speaking will be a happy, successful undertaking if the teacher carries out these important steps:

1) The teacher should know the poem thoroughly and be sure of its adaptability to choral speaking. She should be sensitive to the rhythm and meaning of the poem.

2) The teacher should give a good speech example, reading naturally, articulating correctly, using proper breath control, and keeping thought groups together. She should read the poem to the children two or three times before asking them to participate.

3) The teacher should let the children help to arrange and cast the poem.

4) The teacher should help the children to keep their voices light, unforced and natural in range and volume.

Adapted from My Weekly Reader Surprise,
March 22, 1965, Volume 7, Issue 24,
Wesleyan University, Middletown, Connecticut.

3. The following activities may be used to celebrate Dr. Martin Luther King Day:

A Choral Speaking Selection

Voice 1: Martin Luther King was born a freeman.
Chorus: He did not know hunger or poverty.
Voice 2: Martin Luther King fought for the rights of his people.
Chorus: He fought for equal rights of all people.
Voice 3: Martin Luther King, the fighting man, was a man of peace.
Voice 4: He fought for those not free.
Voice 5: He remembered the poor.
Chorus: He fought for those who needed help.
Voice 1: How does a man of peace fight?
Voice 2: He fights in many ways.
Voice 3: He uses words.
Voice 4: He uses deeds.
Voice 5: He uses actions.
Chorus: He does not destroy. He does not kill.
Voice 1: Martin Luther King was a great dreamer.
Chorus: He saw in his heart the world as he would like it to be.
Voice 2: He talked about his dreams.
Voice 3: People wanted to believe in his dream of peace for the world.

Voice 4: Martin Luther King was given a special prize ...
Chorus: .... the Nobel Peace Prize.
Voice 5: The dream of Martin Luther King will come true.
Chorus: Freedom will ring. We will be free at last.

Adapted from Instructor Magazine,
March 1969, p. 80.

A Filmstrip

"The Reverend Dr. Martin Luther King, Jr." Chicago: Society for Visual Education, 1968.

Choose a few frames for viewing. Then use them to motivate a discussion about Dr. King and his contributions to American society. Some frames may be:

Frame	
4	Discrimination in waiting rooms
7	Dr. King as pastor of Dexter Avenue Baptist Church
8	Dr. King greeting members of the congregation
18	Family picture
20-22	March on Washington, 1963
27-29	The Nobel Peace Prize
42	Monument

A Biography

Boone and Jones, Martin Luther King, Jr.: A Picture Story, Chicago: Children's Press, 1968.

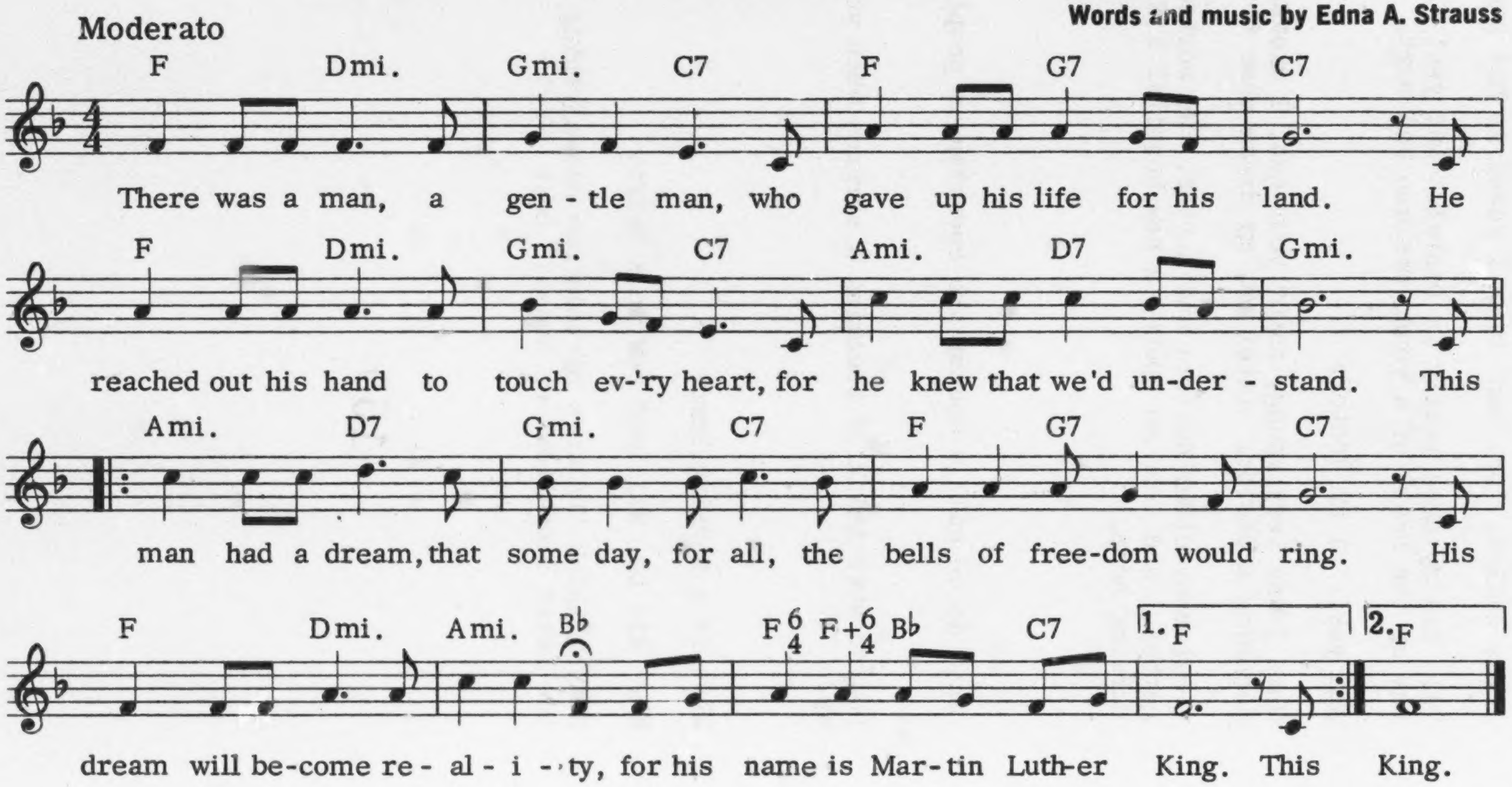
James de Kay, Meet Martin Luther King, Jr., New York: Random House, 1969.

Margaret Young, The Picture Life of Martin Luther King, Jr., New York: Franklin Watts, 1968.

A SONG

Martin Luther King

Words and music by Edna A. Strauss


Moderato
F Dmi. Gmi. C7 F G7 C7
There was a man, a gen - tle man, who gave up his life for his land. He
F Dmi. Gmi. C7 Ami. D7 Gmi.
reached out his hand to touch ev-'ry heart, for he knew that we'd un-der - stand. This
Ami. D7 Gmi. C7 F G7 C7
man had a dream, that some day, for all, the bells of free-dom would ring. His
F Dmi. Ami. Bb F6/4 F+6/4 Bb C7 1. F 2. F
dream will be-come re - al - i - ty, for his name is Mar-tin Luth-er King. This King.

Instructor Magazine,
January, 1970, p. 75

FIGURE 38

4. The following stories and related activities are suggested for use on the respective birthdays of some famous black people. The stories about Bethune, Hughes, Tubman, and Drew were taken from Chandler and Emanuel, Graded Biographies of Negroes in America, P.S. 23, Brooklyn, New York, 1965.

Dr. Daniel Hale Williams

I was called, 'Dr. Dan' when I sewed up his heart.

Hi! Yes my name really is Daniel. And yes! I did sew up the heart of a young man who was hurt.

And yes! I am doctor.

When I was very young, about your age, I dreamed of becoming a doctor. Later on, my dream came true.

I met many other doctors and nurses. We worked together. And soon we opened a new hospital and a new nursing home.

What do we call a doctor who operates on people?

Do you ever think of becoming a surgeon when you grow up?

What is a nursing home?

Why did Dr. Williams sew up a heart?

Do you think the work of this man had anything to do with the heart operations of today? How? Why?

Related Activities

Lead the discussion of heart surgery into simple anatomical learnings. A heart model may be obtained from a neighboring junior high school for display and examination.

Demonstrate how we salute the flag. Say, "We place our right hands over our hearts when we salute our flag." (Point out that actually the heart is closer to the center of the body.)

If a stethoscope is available, allow the children to listen to their heartbeats.

Provide materials for making greeting cards.

For Valentine's Day, the children may wish to begin making greeting cards, pictures, and paintings. (Point out that the shape of the real heart is not like that of the valentines we make.)

Teach a few familiar jingles and songs.

The Queen of hearts
Made some tarts
All on a summer's day.

Old Nursery Rhyme

When you send a Valentine
That's the time for fun.
Push it underneath the door
Ring the bell and run, run,
run, run
Ring the bell and run.

The Kindergarten Book

LANGSTON HUGHES

People like to do different things. Some people like to paint, some like to dance or sing and some like to write.

There was once a little boy named Langston Hughes, who liked to write. He enjoyed writing poems while at school. When he was graduated from high school, he was chosen as class poet.

When he grew up to be a man, he still liked to write poems. He has written many poems for grown-ups and for display and examination.

Demonstrate how we salute the flag. Say, "We place our right hands over our hearts when we salute our flag." (Point out that actually the heart is closer to the center of the body.)

If a stethoscope is available, allow the children to listen to their heartbeats.

Provide materials for making greeting cards.

For Valentine's Day, the children may wish to begin making greeting cards, pictures, and paintings. (Point out that the shape of the real heart is not like that of the valentines we make.)

Teach a few familiar jingles and songs.

The Queen of hearts
Made some tarts
All on a summer's day.

Old Nursery Rhyme

When you send a Valentine
That's the time for fun.
Push it underneath the door
Ring the bell and run, run,
run, run
Ring the bell and run.

The Kindergarten Book

LANGSTON HUGHES

People like to do different things. Some people like to paint, some like to dance or sing and some like to write.

There was once a little boy named Langston Hughes, who liked to write. He enjoyed writing poems while at school. When he was graduated from high school, he was chosen as class poet.

When he grew up to be a man, he still liked to write poems. He has written many poems for grown-ups and for children. Would you like to learn one of his poems?

What did Langston Hughes like to do when he was a little boy?

What happened when he was graduated from high school?

What did he do when he grew up?

Related Activities

Show a picture of Langston Hughes.

Develop an experience chart.

Read some of his poems.

Teach one of his poems.

Encourage creative writing.

HARRIET TUBMAN

Many years ago a little girl named Harriet Tubman was born in the South. She was a slave girl. She had to work very hard. When she was naughty or did not do what she was told, she was beaten by her master. She did not like this. So she decided to run away - far away to the North where she would no longer be beaten - where she could be happy.

One night, she left her family and ran away. She was afraid, because if she were caught she would be beaten. She hid in the woods in the day, and at night she ran as far as she could go. Finally, she found a city where she could be free. But she missed her family and was unhappy because she wanted them to be with her. So back to the South went Harriet. She made many trips to help her family and friends to escape from slavery. Harriet was a brave woman.

Why did Harriet Tubman run away from home?

How did she get to the North?

Why did she go back to the South?

How did she help her family and friends?

Related Activities

Discuss simply the concepts of freedom and slavery.

Develop an experience chart.

Help the children do some research. One topic for research may deal with the life of Harriet Tubman.

Does this story make you want to know more about Harriet? Why?

How can we find out more about Harriet?

What do we want to know?

We want to know:

What kind of railroad did Harriet conduct?

For whom was she a spy? Why?

Why were the slaves escaping? From what? From whom?

How we can find the answers to these questions:

Invite the school librarian in to tell about Harriet Tubman.

Take a trip to school or neighborhood library to look for books.

was naughty or did not do what she was told, she was beaten by her master. She did not like this. So she decided to run away - far away to the North where she would no longer be beaten - where she could be happy.

One night, she left her family and ran away. She was afraid, because if she were caught she would be beaten. She hid in the woods in the day, and at night she ran as far as she could go. Finally, she found a city where she could be free. But she missed her family and was unhappy because she wanted them to be with her. So back to the South went Harriet. She made many trips to help her family and friends to escape from slavery. Harriet was a brave woman.

Why did Harriet Tubman run away from home?

How did she get to the North?

Why did she go back to the South?

How did she help her family and friends?

Related Activities

Discuss simply the concepts of freedom and slavery.

Develop an experience chart.

Help the children do some research. One topic for research may deal with the life of Harriet Tubman.

Does this story make you want to know more about Harriet? Why?

How can we find out more about Harriet?

What do we want to know?

We want to know:

What kind of railroad did Harriet conduct?

For whom was she a spy? Why?

Why were the slaves escaping? From what? From whom?

How we can find the answers to these questions:

Invite the school librarian in to tell about Harriet Tubman.

Take a trip to school or neighborhood library to look for books.

Look at a filmstrip which tells about Harriet Tubman.

Listen to the story Runaway Slave.

Ann McGovern, Runaway Slave, New York: Scholastic Magazine, 1965.

A few children may be encouraged to produce a television show.

Help the children decide which pictures to draw for the television show, e.g., Harriet running away; conducting others; as nurse; spy, old lady, etc.

Provide newsprint, wrapping paper, construction paper, crayons or paints, wooden box or packing carton, broom handles.

Paste pictures on large roll of paper. Attach roll of paper to broom handle at top and at bottom, or order TV viewer with one TV scroll from G-I listing, 1970, #39-3050.

Encourage children to make up a timely commercial.

Provide other supplementary materials, e.g., small juice can, one end covered with screening for a microphone.

Encourage the children to take turns, turning the film and narrating the story.

JOHN JAMES AUDUBON

Have you ever heard a bird chirping? Do you have a pet canary, or parakeet?

When I was a little boy, I thought birds were so nice to listen to and to watch. Their songs and calls were so sweet! And oh! those beautiful colors.

One day I got out my water colors and paint brushes and tried to paint pictures of birds, just as they looked.

It was such fun that I kept on painting bird pictures even after I grew up.

And do you know what? Some people liked the paintings so much that they helped me make a book.

Does your school library have any of those picture books?

NOTE: World Book Encyclopedia gives information on Audubon's parentage.

Can you imitate a bird call?

Where else do parakeets and canaries live besides in a cage in your apartment?

How and why are birds important to us?

Why do we celebrate Arbor Day?

In what ways can we help the birds?

Related Activities

Provide time, space, materials (paper, scissors, string, crayons, for making bird-mobiles.)

Directions

Demonstrate how to draw and cut out body and wings of birds, from paper.

Slit body of bird so that wings can be inserted. Punch hole on top (back) of bird. String thread through hole. Hang "flying" birds in room.

Teach songs, such as "I Heard a Robin Sing Today"; games, such as "Five Little Chickadees, etc.

ELIJAH McCOY *

"Oh look!! The train is coming. Hear it? How smoothly it comes along the track! How merrily it chugs along! See its shiny new engine? Whoo-whoo!! Chug-a-chug-a-chug-a-chug!! Toot! Toot! And see the caboose? There it goes. Can you still hear it as it rounds the bend? Whoo! Whoo! Whoo."

Did you know that lots of oil is needed to keep the engine running smoothly? I found a way to keep the engine oiled.

And now whenever I see a train, I feel proud. I know that its engine has the "real McCoy."

Have you ever been on a train ride? Tell us about it.

What does the phrase, "round the bend" mean in this story?

Do you know other sayings like"the real McCoy"?

Would you like to be an inventor? Why? What would you make?

Related Activities

Allow the children to make some or all of the following items:

Box trains, from boxes (cereal, shoe, crayon, etc.) add wheels to each car. Connect the scars with string.

Wooden trains of individual designs made at the woodworking bench.

Dramatic play activities may include:

Chair trains, by placing the chairs close together facing in one direction.

Human trains, by holding on to one another.

Plan trip which involves a real but short train ride.

Extend learnings through:

Books - Watty Piper, Little Engine That Could, New York: Platt, 1954.

George Zaffo, Big Book of Real Trains, New York: Grosset, 1949.

Record: "Three Little Trains", New York: Berliner Music Shop, BAVI list comes along the track! How merrily it chugs along! See its shiny new engine? Whoo-whoo!! Chug-a-chug-a-chug-a-chug!! Toot! Toot! And see the caboose? There it goes. Can you still hear it as it rounds the bend? Whoo! Whoo! Whoo."

Did you know that lots of oil is needed to keep the engine running smoothly? I found a way to keep the engine oiled.

And now whenever I see a train, I feel proud. I know that its engine has the "real McCoy."

Have you ever been on a train ride? Tell us about it.

What does the phrase, "round the bend" mean in this story?

Do you know other sayings like"the real McCoy"?

Would you like to be an inventor? Why? What would you make?

Related Activities

Allow the children to make some or all of the following items:

Box trains, from boxes (cereal, shoe, crayon, etc.) add wheels to each car. Connect the scars with string.

Wooden trains of individual designs made at the woodworking bench.

Dramatic play activities may include:

Chair trains, by placing the chairs close together facing in one direction.

Human trains, by holding on to one another.

Plan trip which involves a real but short train ride.

Extend learnings through:

Books - Watty Piper, Little Engine That Could, New York: Platt, 1954.

George Zaffo, Big Book of Real Trains, New York: Grosset, 1949.

Record: "Three Little Trains", New York: Berliner Music Shop, BAVI list No. 73437.

CHARLES RICHARD DREW

Many children and grownups were becoming ill from loss of blood. More blood was needed. Who would help them? There was a man who could help them. His name was Dr. Charles Richard Drew. He found a way for people to give blood to other people who needed it very much. Many lives were saved by Dr. Charles Drew all around the world. He was made the first Director of the American Red Cross Project for setting up blood donor stations.

Why were many children and grownups becoming ill?

Who was the doctor who helped these people? What did he do?

What did Dr. Drew do for the American Red Cross?

Elijah McCoy patented 50 different inventions relating to automatic lubricators for machines.

Related Activities

Develop an experience chart about Dr. Drew.

Have the children discuss how doctors help people.

Discuss the different fields in which doctors work. Have the children illustrate some phase of the discussion.

Show the magazine, American Red Cross Junior, available each month to the teacher. Plan to help children do some of the activities mentioned in the magazine.

Discuss the work of the Red Cross.

Plan to make a toy for Red Cross collection.

Directions for making a bead doll follows:

Materials

4 or 5 pipe cleaners per child
Many beads, different shapes, sizes and colors

Steps

- Cut one pipe cleaner to make a head.
  String with beads and twist ends together.

- Use another pipe cleaner as the body. Attach to twisted part of head and string with beads.

- Bend another pipe cleaner at the center.
  Attach the bent cleaner to the end of the body for legs.
  String with beads tying knots at ends.

- Attach arms to body leaving a fairly long neck.
  String arms with beads and tie ends in knots.

MARY McLEOD BETHUNE

Mary McLeod Bethune was a little girl in a large family. One day, she made up her mind that she would learn to read. With the help of friends, she got her wish. When she became older, she started a school for black children who also wanted to learn to read and write. This school became a college.

Mrs. Mary McLeod Bethune knew so much about the needs of her people that even presidents asked her advice.

When Mary McLeod Bethune was a little girl, what did she want to learn?

Have the children discuss how doctors help people.

Discuss the different fields in which doctors work. Have the children illustrate some phase of the discussion.

Show the magazine, American Red Cross Junior, available each month to the teacher. Plan to help children do some of the activities mentioned in the magazine.

Discuss the work of the Red Cross.

Plan to make a toy for Red Cross collection.

Directions for making a bead doll follows:

Materials

4 or 5 pipe cleaners per child
Many beads, different shapes, sizes and colors

Steps

- Cut one pipe cleaner to make a head.
  String with beads and twist ends together.
- Use another pipe cleaner as the body. Attach to twisted part of head and string with beads.
- Bend another pipe cleaner at the center.
  Attach the bent cleaner to the end of the body for legs.
  String with beads tying knots at ends.
- Attach arms to body leaving a fairly long neck.
  String arms with beads and tie ends in knots.

MARY McLEOD BETHUNE

Mary McLeod Bethune was a little girl in a large family. One day, she made up her mind that she would learn to read. With the help of friends, she got her wish. When she became older, she started a school for black children who also wanted to learn to read and write. This school became a college.

Mrs. Mary McLeod Bethune knew so much about the needs of her people that even presidents asked her advice.

When Mary McLeod Bethune was a little girl, what did she want to learn?

Who helped Mary McLeod Bethune?

Why did she start a school when she became older? What did the school become?

Why did presidents and others ask for her help from Mrs. Bethune?

Related Activities

Have the children dramatize the story.

Through discussions help the children tell how they can help other children.

Have the children write class, group or individual stories.

MATTHEW A. HENSON

When I was a boy, I ran away from home to look for work. When I reached Washington, D.C., I got a job in a store. While there I met Admiral Peary.

We became good friends and went on many long trips together. We even discovered the North Pole, a very long time ago.

It was fun going on those trips! A bay was named for me, too!! Would you like to be an explorer? What would you like to discover?

NOTE: More information may be found in James E. Allen, The Negro in New York, New York: Exposition Press, 1964, p. 72.

What does an explorer do?

What do you think is a bay?

Who are some modern day explorers. (Astronauts)

How are modern day explorers much like Matthew Henson?

Related Activities

Plan a Treasure Hunt

Give the first clue. Let the children search for the treasure, finding other clues along the way in various places throughout the room.

or

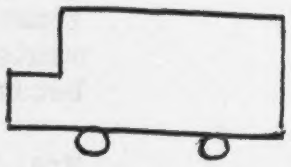
Plan a Scavenger Hunt

The children search for several treasures that have been listed. Make a picture listing of the things to look for:

WE WILL LOOK FOR

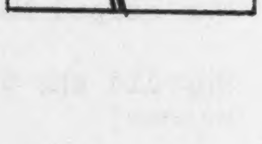
A ball

A toy



Candy

A surprise



A book

NAT LOVE

There's a $500 reward for anyone who captures
me, Deadwood Dick, the Black Rider of the Black
Hills!!

When I was young I learned to break the colts,
for 10¢ each. Also, I won a horse in a raffle.

But I really became a real cowboy when I joined
a cattle drive out of Texas.

It was hard work, what with hailstorms, Indians,
and stampedes. Life on a ranch was not easy.

I learned to speak Spanish and to read brands.
And I won many roping and shooting contests.

But best of all, I learned that "all men are
pretty much the same with earth for a bed and
sky for covering."

Durham & Jones, The Negro Cowboys,
New York: Dodd Mead & Co., 1966,
pp. 102-111.

What do you think is the meaning of "break the colts?"

What other persons may use "earth for a bed and sky for covering?" (soldiers, campers)

What is a stampede? a cattle drive? a brand?

Were you ever in a hailstorm? Can you describe a hailstorm?

How do you feel while you are out in a hailstorm?

Related Activities

Display several books about cowboys in the library area. Encourage the children to choose those titles which they wish to have read aloud.

Joan Anglund, Cowboy's Secret Life, N.Y.Harcourt,1963.
___________, Brave Cowboy, New York,Harcourt, 1959.
Edna Chandler,Cowboy Sam, Beckley, 1951.
___________, Cowboy Sam and Freddy, Beckley, 1951.
___________ Cowboy Sam and Shorty, Beckley, 1953.
___________ Cowboy Sam and the Rodeo, Beckley, 1951.
Lois Lenski, Cowboy Small, New York: Oxford, 1949.

Add Rodeo Activities to Music Time. Make up a rhythmic sequence story, such as the following:

a. On the ranch, we get up early. (music for waking up.)

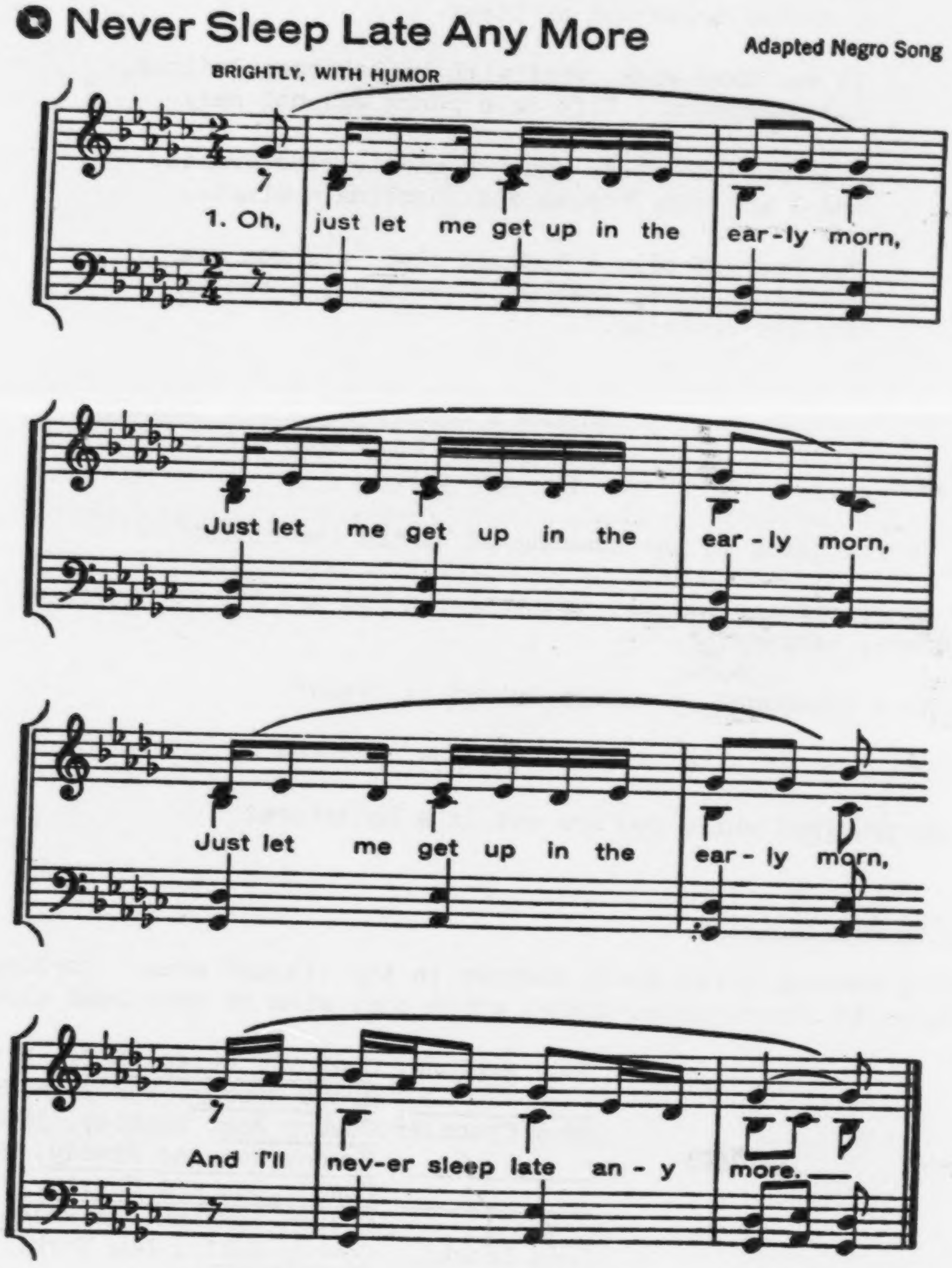
b. We eat a hearty breakfast. (music for eating)

c. We ride to the stables. (music for galloping.)

d. We train the colts. (music for prancing - and lassoing.)

e. We go back to the ranch house for lunch. (music for tired horses and riders.) (See Figures 39-43.)

Music for Waking Up


Never Sleep Late Any More
Adapted Negro Song
BRIGHTLY, WITH HUMOR
1. Oh, just let me get up in the ear-ly morn,
Just let me get up in the ear-ly morn,
Just let me get up in the ear-ly morn,
And I'll nev-er sleep late an-y more.

"Workshop Bulletin: K-6," Music for Young Americans, Cincinnati: American Book Co., 1961, p.12.

Figure 39

Oh, let me stand up and walk around the world (3 times)
And I'll never sit down any more.

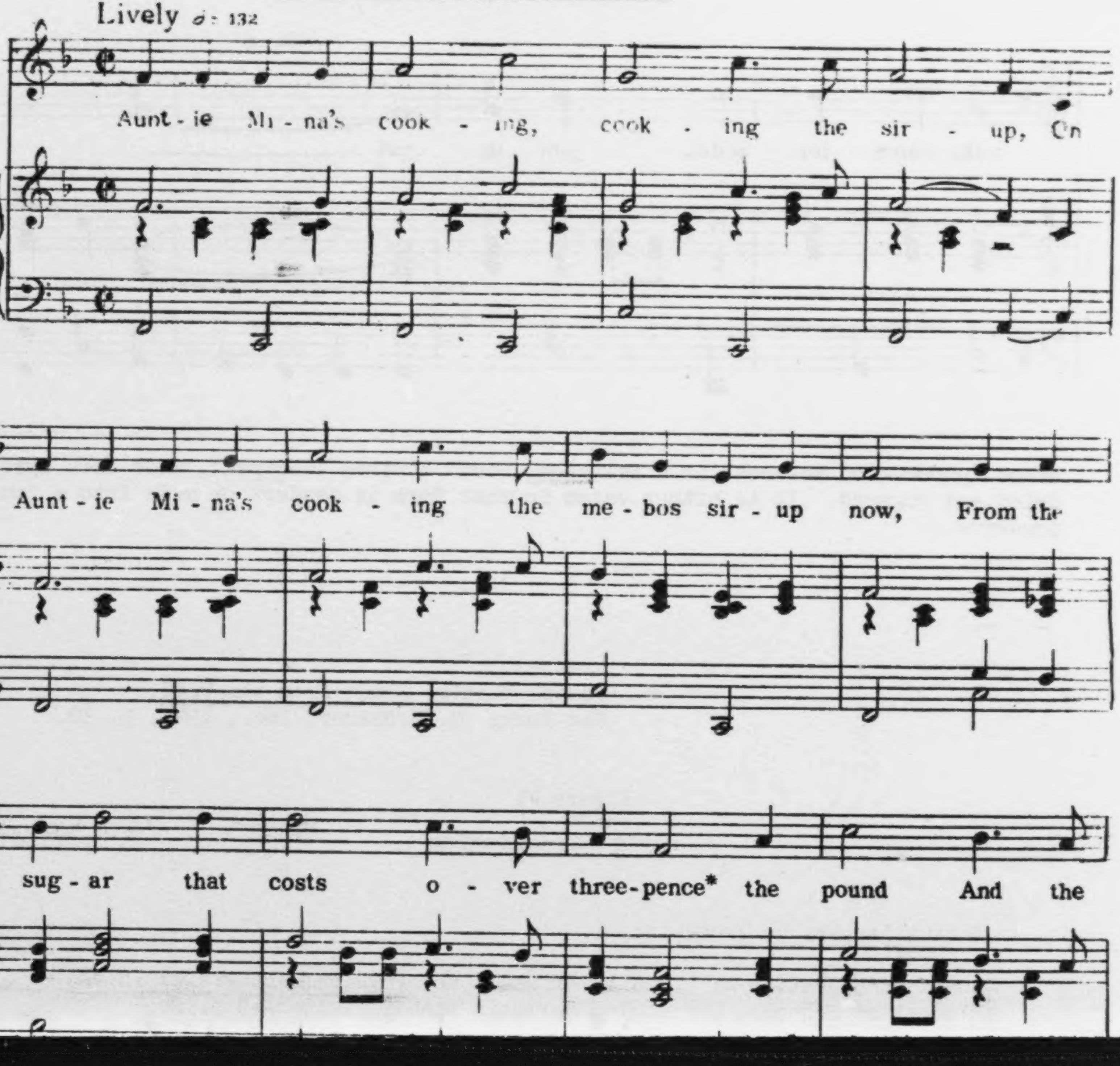
Oh, let me shake hands with everyone I meet
And I'll never shake hands any more.

Oh, let me jump up like a jumping jack,
And I'll never sit down any more.

Oh, let me bounce up like a rubber ball
(bounce with the knees)
And I'll never sit down any more.

Music for Eating Breakfast

Auntie Mina's Cooking the Sirup


Lively 𝅗𝅥 = 132
Aunt-ie Mi-na's cook-ing, cook-ing the sir-up, On
Aunt-ie Mi-na's cook-ing the me-bos sir-up now, From the
sug-ar that costs o-ver three-pence* the pound And the

Oh, let me jump up like a jumping jack,
And I'll never sit down any more.

Oh, let me bounce up like a rubber ball
(bounce with the knees)
And I'll never sit down any more.

Music for Eating Breakfast

Auntie Mina's Cooking the Sirup

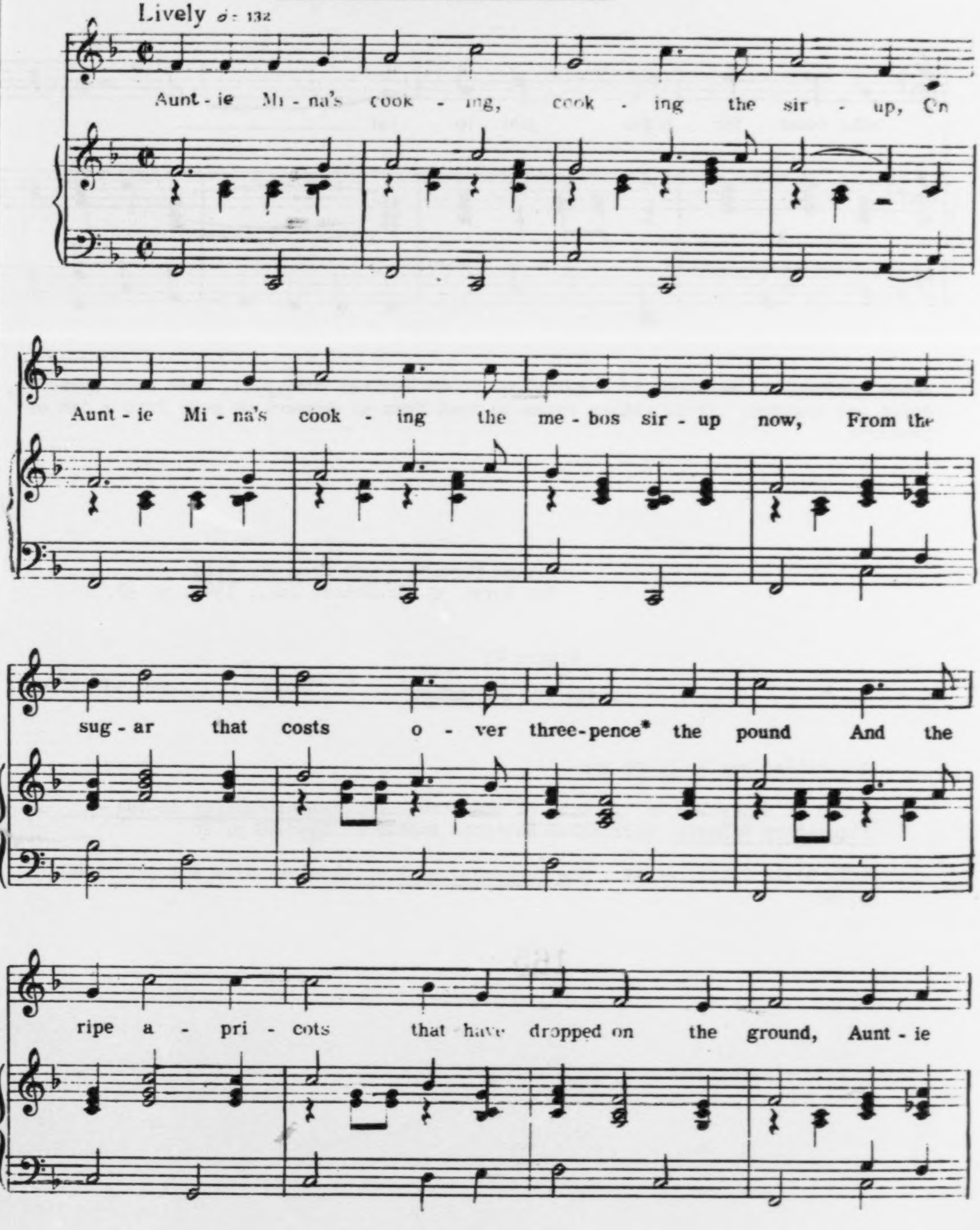
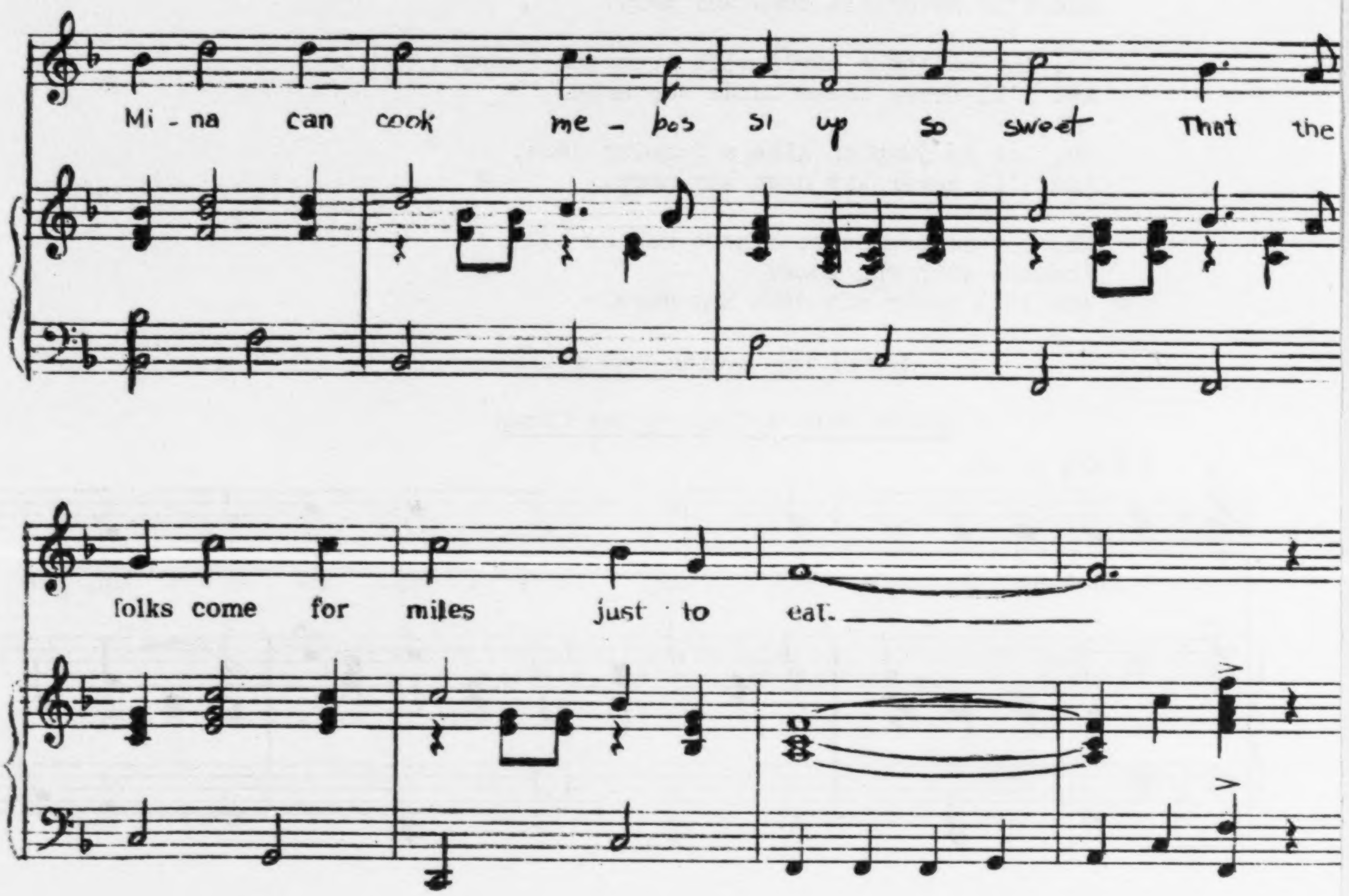

Lively 𝅗𝅥 = 132
Aunt - ie Mi - na's cook - ing, cook - ing the sir - up, On
Aunt - ie Mi - na's cook - ing the me - bos sir - up now, From the
sug - ar that costs o - ver three-pence* the pound And the
ripe a - pri - cots that have dropped on the ground, Aunt - ie

Figure 40


Mi - na can cook me - bos si up so sweet That the
folks come for miles just to eat.

Mebos (pronounced mee-bos) is a delicious South African sweetmeat, made from apricots, dried and sugared. It is either eaten in that form as dessert or made into a jam or preserve.

Joseph Marais, Songs from the Veld,
New York: G. Schirmer, Inc., 1942, p. 30.

Figure 41

Music for Galloping

Activities May be Found in:

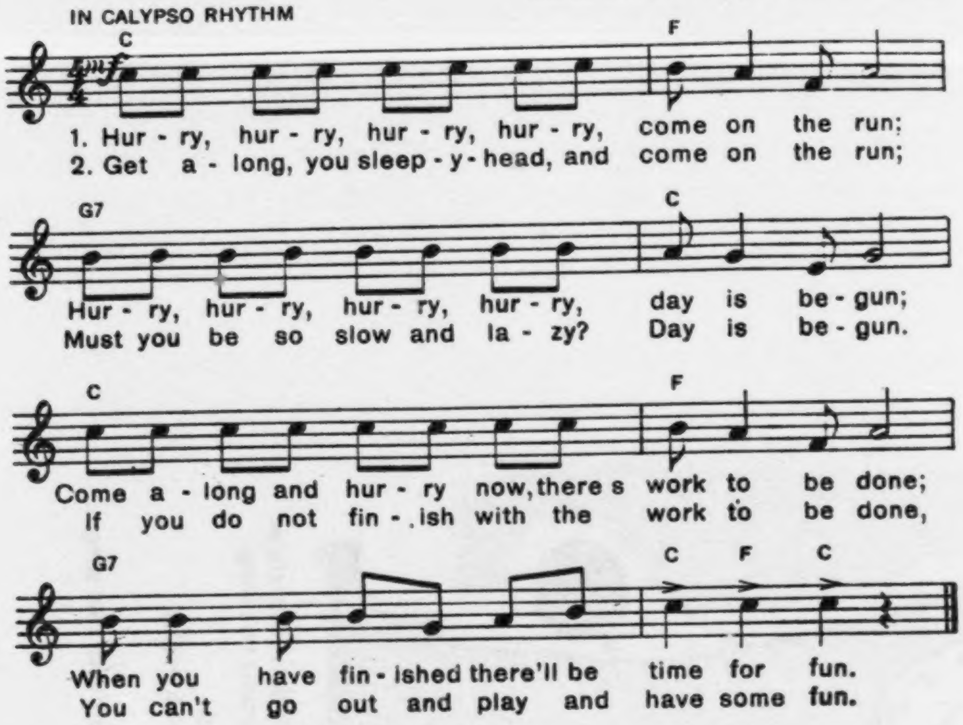
Board of Education of the City of New York, Physical Activities in the Elementary Schools, Curriculum Bulletin Number 1, 1948-49 p. 28.

Lila Belle Pitts, et al., The Kindergarten Book, Boston: Ginn and Co., 1949, p. 52.

MUSIC FOR WORKING

There's Work to be Done

Words and Music by Richard C. Berg

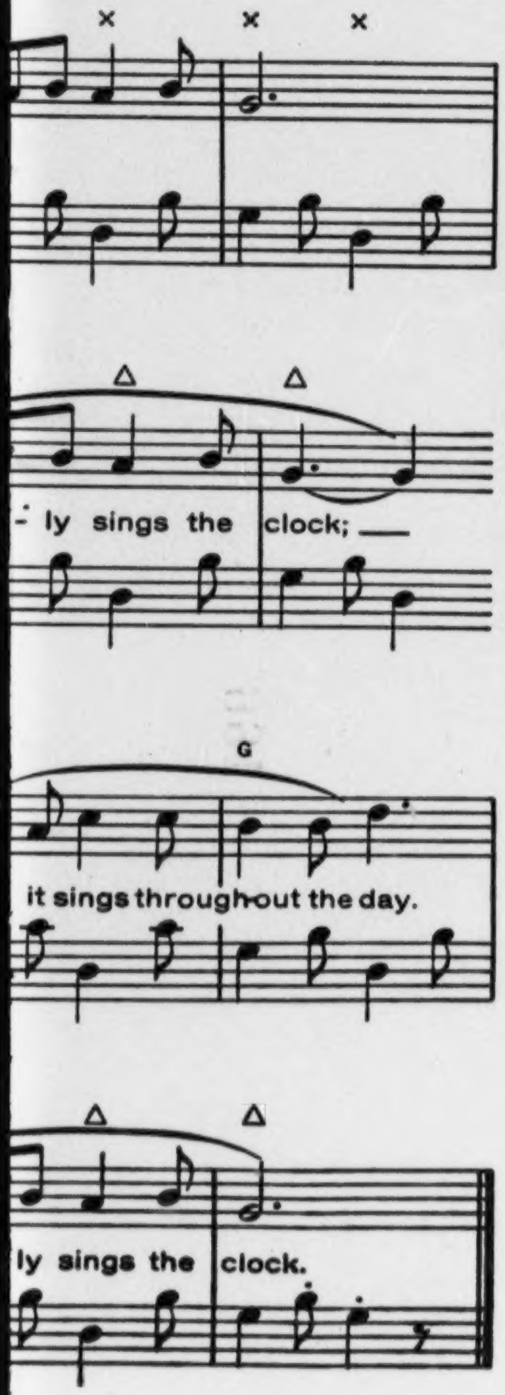

IN CALYPSO RHYTHM
C
mf
F
1. Hur - ry, hur - ry, hur - ry, hur - ry, come on the run;
2. Get a - long, you sleep - y - head, and come on the run;
G7
C
Hur - ry, hur - ry, hur - ry, hur - ry, day is be - gun;
Must you be so slow and la - zy? Day is be - gun.
C
F
Come a - long and hur - ry now, there's work to be done;
If you do not fin - ish with the work to be done,
G7
C F C
When you have fin - ished there'll be time for fun.
You can't go out and play and have some fun.

"Workshop Bulletin: K-6", Music for Young Americans, Cincinnati: American Book Co., 1961, p. 38.

Figure 42

Music for Introducing Time

Words and Music by Richard C. Berg



Imitate a grandfather's clock, a little alarm clock, and a wrist watch in singing this song.

Slow: grandfather's clock
Moderate: alarm clock (use a triangle)
Fast: wrist watch

Try variations of loud and soft with this song.

CHANT

Slowly ticks the big clock:
Tick-tock, tick-tock;
Little clock ticks double quick:
Tick-a-tock-a, tick-a-tock-a,
Tick-a-tock-a, tick!

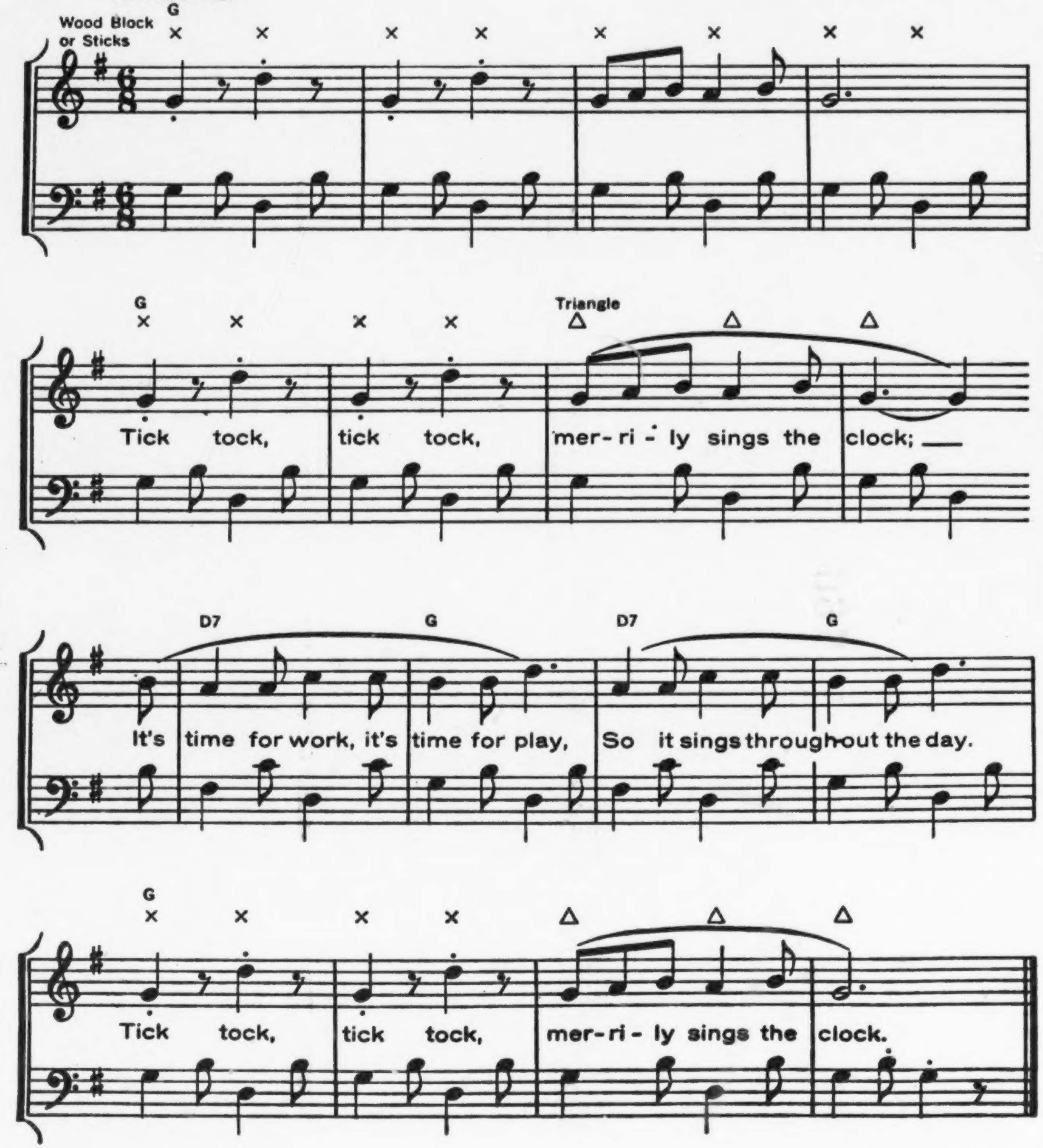
"Workshop Bulletin: K-6", Music for Young Americans, Cincinnati: American Book Co., p.10.

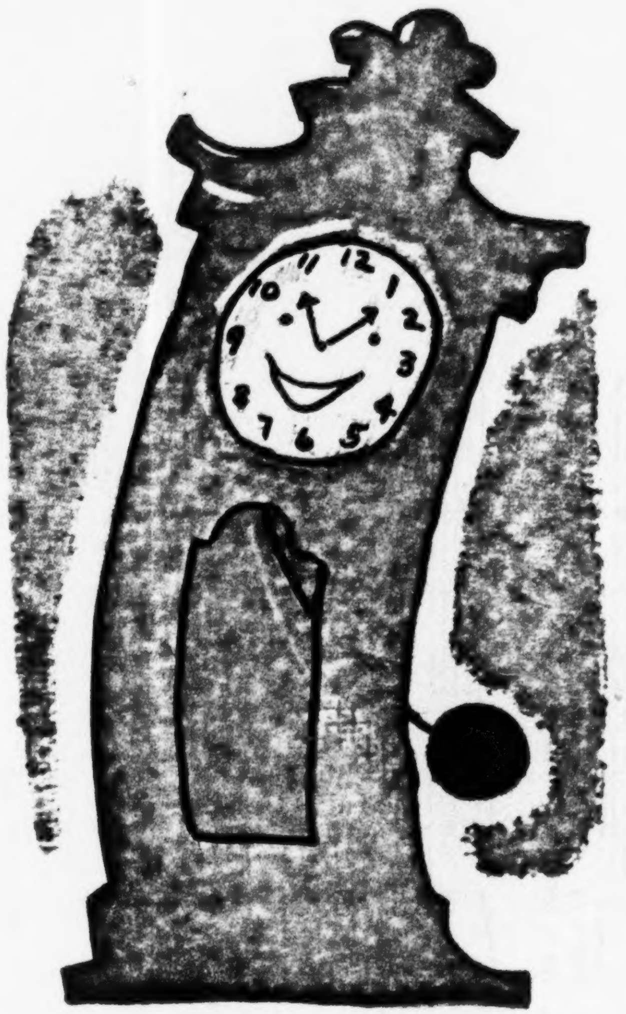
Figure 43

Music for Introducing Time

Tick - Tock

Words and Music by Richard C. Berg


NOT TOO FAST
Wood Block or Sticks
G
Triangle
D7
Tick tock, tick tock, mer-ri-ly sings the clock; —
It's time for work, it's time for play, So it sings through-out the day.
Tick tock, tick tock, mer-ri-ly sings the clock.



Imitate a grandfather's clock, a little alarm clock, and a wrist watch in singing this song.

Slow: grandfather's clock
Moderate: alarm clock (use a triangle)
Fast: wrist watch

Try variations of loud and soft with this song.

CHANT

Slowly ticks the big clock:
Tick-tock, tick-tock;
Little clock ticks double quick:
Tick-a-tock-a, tick-a-tock-a,
Tick-a-tock-a, tick!

Figure 43

"Workshop Bulletin: K-6
Music for Young America
Cincinnati: American Bo
p.10.

Music for Prancing and Lassoing

Several suitable songs may be found in:

> Board of Education of the City of New York,
> Physical Activities in the Elementary School,
> Curriculum Bulletin Number 1, 1948-49, pp. 22-39.

BENJAMIN BANNEKER

"My mother could not tell me of what the stars were made. But I liked to watch them twinkle, anyway.

There was one large one that I especially liked. He was my friend. Every night I watched for my 'Lucky Star.' Soon I could tell in just what part of the sky my friend would be at different seasons of the year.

Do you like to look at the stars on a bright clear night?

Do you have a telescope?

Maybe you will grow up to like astronomy, too.

Knowing about the stars, the sun, and the moon helped me to write many books.

I even made a clock!

Can you tell time?"

Why do we use telescopes to view the skies?

Do the seasons cause the stars to "change?" How?

Can you name the four seasons?

What does an astronomer do?

How does knowing about the stars help us to tell time?

How are you learning to tell time?

What is the meaning of the saying, "Thank your lucky star?"

of New York,
Physical Activities in the Elementary School,
Curriculum Bulletin Number 1, 1948-49, pp. 22-39.

BENJAMIN BANNEKER

"My mother could not tell me of what the stars were made. But I liked to watch them twinkle, anyway.

There was one large one that I especially liked. He was my friend. Every night I watched for my 'Lucky Star.' Soon I could tell in just what part of the sky my friend would be at different seasons of the year.

Do you like to look at the stars on a bright clear night?

Do you have a telescope?

Maybe you will grow up to like astronomy, too.

Knowing about the stars, the sun, and the moon helped me to write many books.

I even made a clock!

Can you tell time?"

Why do we use telescopes to view the skies?

Do the seasons cause the stars to "change?" How?

Can you name the four seasons?

What does an astronomer do?

How does knowing about the stars help us to tell time?

How are you learning to tell time?

What is the meaning of the saying, "Thank your lucky star?"

Related Activities

Bring in an egg timer or some other sand clock. Watch sand trickle through. Time how long it takes for sand to go from one side to the next.

Show pictures of various kinds of clocks, such as a sun-dial.

Provide materials, space and time for making clocks.

Grandfather Clock

Materials

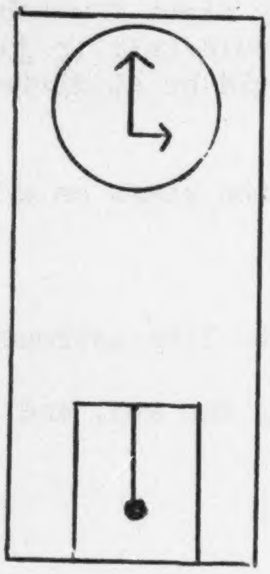
- Cookie box (or such) painted window cut at bottom
- Disc for face
- Thin cardboard strips for hands
- String
- Brass paper fastener to hold hands onto face
- 1 Bead

Directions

Cut out a rectangular piece near the bottom of the box.

Hang bead on string; attach inside the box with a paper fastener.

When moved back and forth, bead will hit sides of box giving a rhythmic tick-tock sound.



Plan a trip to children's museum, such as MUSE, the Bedford Lincoln Neighborhood Museum operated by the Brooklyn Children's Museum.

Appointments may be made through the Education Office, telephone PR 4-2968, for class visits. The museum personnel will try to tailor their program to the special needs of a class.

The exhibits include "Africa: Old and New" and "Puerto Rico and Latin America."

The activities offered are:

Touch it room

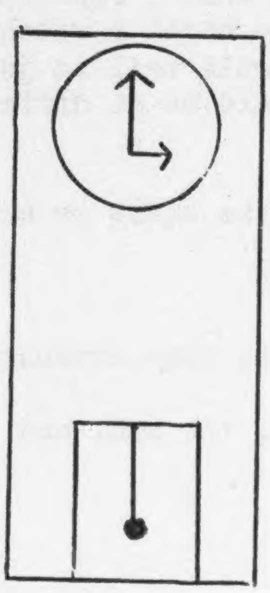
Story hours

Films

Animal shows

Planetarium show

When moved back and forth, bead will hit sides of box giving a rhythmic tick-tock sound.



Plan a trip to children's museum, such as MUSE, the Bedford Lincoln Neighborhood Museum operated by the Brooklyn Children's Museum.

Appointments may be made through the Education Office, telephone PR 4-2968, for class visits. The museum personnel will try to tailor their program to the special needs of a class.

The exhibits include "Africa: Old and New" and "Puerto Rico and Latin America."

The activities offered are:

Touch it room

Story hours

Films

Animal shows

Planetarium show

SAMUEL FRAUNCES

A long time ago, General George Washington gave a farewell dinner for the officers of his army in my dining room.

I owned and operated lots of eating places, because I liked the restaurant business.

Some people called me "Black Sam." But my name was Samuel Fraunces.

Would you like to see Fraunces Tavern some day?

You can visit the tavern because the old building still stands at Broad and Pearl Streets in New York City.

Maybe you can take a trip there soon.

James Egert Allen, The Negro in New York,
New York: Exposition Press, 1964, p. 69.

Who was George Washington? Why do we celebrate his birthday?

Do you think Washington liked Fraunces? Why?

How did it make Samuel Fraunces feel when they called him, "Black Sam?" Why?

Can you describe a trip you've taken to a restaurant?

Why do you think George Washington and his officers ate dinner at Fraunces Tavern?

Why do people eat in restaurants?

Would you like to own a restaurant? Why? Why not?

5. Provide opportunities for the children to learn about the culture of black people in the Carribean.

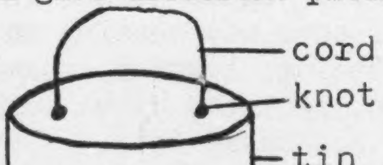
Choose a recording for enjoyment such as This Is Rhythm by Ella Jenkins, Folkways Record # FC 7652.

Use a drum to demonstrate to the children how they can make their own rhythms. Encourage the children to make instruments.

Steel Drums

Tins with covers. (Cookie or cake tins)
String. (Laniard type or strong cord)

Punch holes through the sides of the tins.
Draw string through holes. Leave enough cord for the child to slip over his head so that the tin hangs in front of him.
The drum may be played by tapping with fingers or sticks (wooden slats or metal strikers.)
Various size tins will give different pitches.



Explain that steel drums were first used during the World War II. Show how man creates new implements to express himself. Follow-up with recordings of steel bands such as The Steel Band of Antigua, How did it make Samuel Fraunces feel when they called him, "Black Sam?" Why?

Can you describe a trip you've taken to a restaurant?

Why do you think George Washington and his officers ate dinner at Fraunces Tavern?

Why do people eat in restaurants?

Would you like to own a restaurant? Why? Why not?

5. Provide opportunities for the children to learn about the culture of black people in the Carribean.

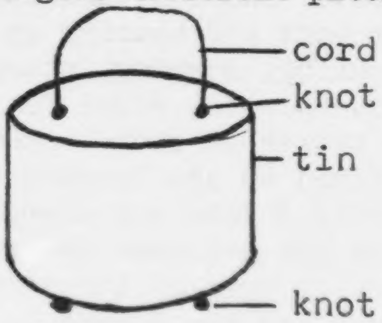
Choose a recording for enjoyment such as This Is Rhythm by Ella Jenkins, Folkways Record # FC 7652.

Use a drum to demonstrate to the children how they can make their own rhythms. Encourage the children to make instruments.

Steel Drums

Tins with covers. (Cookie or cake tins)
String. (Laniard type or strong cord)

Punch holes through the sides of the tins.
Draw string through holes. Leave enough cord for the child to slip over his head so that the tin hangs in front of him.
The drum may be played by tapping with fingers or sticks (wooden slats or metal strikers.)
Various size tins will give different pitches.



Explain that steel drums were first used during the World War II. Show how man creates new implements to express himself. Follow-up with recordings of steel bands such as The Steel Band of Antigua, Cook Laboratories, Stamford, Connecticut, 1955.

Maracas

2 plastic measuring cups (from a pound tin of coffee)
Glue
Beans or macaroni

Place a few dried beans into one cup. Glue the two cups together. Let dry before shaking.

Play side II of same recording, encouraging children to play their steel drums and/or maracas - A Mad Bull.

In Trinidad, a bull ran off
Just after 10
A mad, bad bull.
He tossed a rabbit into the grass
And hit a wagon
That was full of Bananas
Tomales
Tomatoes Avocados
Potatoes Carrots
Lettuce Radishes
Celery Broccoli
Asparagus and Squash

He was mad; he was bad
That bull from Trinidad.

WE LEARN ABOUT SPECIAL DAYS AND CUSTOMS IN THE CULTURES OF OTHER PEOPLE

A. Introduce the children to the Yam Festival, which is a traditional, happy festival inaugurating the harvest season. It is an occasion for drumming and dancing. Everyone is thankful, especially the children. They are permitted to stay up late on the festival nights, and enjoy playing games.

1. Read or paraphrase the following excerpt to the class:

New Yam Festival

> Okolo was awakened by the drums. Dressing in a hurry, he rushed to join the masquerade. This was the Yam-Harvest Festival, the time when everyone was thankful for the fat yams which grew in the earth. Outside, Okolo bumped into Achebe, who was being followed by a crowd of boys. Only Achebe's hands and feet were visible. His body was entirely covered by a costume, and on his head he wore a bright wooden mask crowned with a spotted leopard. If Achebe had not shown Okolo the mask before, Okolo would never have recognized him .... Okolo joined in the fast rhythm which one of the other boys was beating on a small drum. Achebe led them all, running, jumping, stamping his feet. He would stop, turn, face the crowd following him, snarl and make scratching noises at them. Many of the smaller boys ran away, frightened by the leopard Achebe was pretending to be. It was only a game and everyone knew it, but even Achebe, who wore his own mask and frightened people himself, was not always sure of the difference between painted green eyes and the things he was really afraid of.

Peter Buckley, Okolo of Nigeria, New York:
Simon and Schuster, 1962, pp. 93-95.

2. Show the pictures on pages 94 and 95 of Okolo of Nigeria to the class.

Which one of the masquerades is Achebe?

That was full of Bananas
Tomales
Tomatoes Avocados
Potatoes Carrots
Lettuce Radishes
Celery Broccoli
Asparagus and Squash

He was mad; he was bad
That bull from Trinidad.

WE LEARN ABOUT SPECIAL DAYS AND CUSTOMS IN THE CULTURES OF OTHER PEOPLE

A. Introduce the children to the Yam Festival, which is a traditional, happy festival inaugurating the harvest season. It is an occasion for drumming and dancing. Everyone is thankful, especially the children. They are permitted to stay up late on the festival nights, and enjoy playing games.

1. Read or paraphrase the following excerpt to the class:

New Yam Festival

> Okolo was awakened by the drums. Dressing in a hurry, he rushed to join the masquerade. This was the Yam-Harvest Festival, the time when everyone was thankful for the fat yams which grew in the earth. Outside, Okolo bumped into Achebe, who was being followed by a crowd of boys. Only Achebe's hands and feet were visible. His body was entirely covered by a costume, and on his head he wore a bright wooden mask crowned with a spotted leopard. If Achebe had not shown Okolo the mask before, Okolo would never have recognized him .... Okolo joined in the fast rhythm which one of the other boys was beating on a small drum. Achebe led them all, running, jumping, stamping his feet. He would stop, turn, face the crowd following him, snarl and make scratching noises at them. Many of the smaller boys ran away, frightened by the leopard Achebe was pretending to be. It was only a game and everyone knew it, but even Achebe, who wore his own mask and frightened people himself, was not always sure of the difference between painted green eyes and the things he was really afraid of.

Peter Buckley, Okolo of Nigeria, New York: Simon and Schuster, 1962, pp. 93-95.

2. Show the pictures on pages 94 and 95 of Okolo of Nigeria to the class.

Which one of the masquerades is Achebe?

How do you think Achebe feels when he sees a bigger masquerade?

Related Activities

Make a mask with raffia using paper mache' for the face.

Visit other classes to display masks.

View the filmstrip: "African Art & Culture," (# 3) Masks, Warren Schloat Productions, Pleasantville, N.Y. to observe different kinds of masks.

Discuss the importance of masks in African festivals, dances and ceremonies

B. Explain the importance of title-taking as practiced by the Ibo people.

For Teacher Background

Title-taking is an important ceremony for men in the Ibo society. A title-holder may wear an eagle feather as a sign of his wisdom and wealth. He gains certain privileges, raises his social position and becomes a leader of the people.

Peter Buckley, Okolo of Nigeria, New York:
Simon & Schuster, 1962, p. 62.

1. Read the following description of a title-taking ceremony to the class. The passage may be paraphrased if necessary.

> At the end of September Chinua Edeogu took the title. He gave a great feast in honor of himself. For days all the women in his compound prepared food. Palm wine, beer, and liquor were brought. On the day itself, whole sheep and goats were roasted. Mountains of fresh fruit appeared on long tables, surrounded by dozens of steaming dishes. Hundreds of glasses were lined up near huge buckets, filled with ice ready to chill the orangeade and lemonade. Chinua Edeogu had hired three orchestras to play and drum throughout the day and night, while crowds of women danced and sang in praise of the new Ozo Chief.

Peter Buckley, Okolo of Nigeria, New York:
Simon & Schuster, 1962, p. 97-99.

What kind of food was prepared for this ceremony?

What instruments do you think were in the orchestras?

How would you describe a compound. (Review prior themes.)

2. Give the children an opportunity to pantomine the ceremony.

3. Explain that a name is a form of a title. In Africa a child may have several "titles" or names:

One for the day of the week on which he was born.

Another personal name usually from a family member and given by the elders of the tribe.

A third 'nickname' which depicts his personality or traits.

A fourth name known as the clan name, for each clan has an emblem.

title-holder may wear an eagle feather as a sign of his wisdom and wealth. He gains certain privileges, raises his social position and becomes a leader of the people.

Peter Buckley, Okolo of Nigeria, New York:
Simon & Schuster, 1962, p. 62.

1. Read the following description of a title-taking ceremony to the class. The passage may be paraphrased if necessary.

> At the end of September Chinua Edeogu took the title. He gave a great feast in honor of himself. For days all the women in his compound prepared food. Palm wine, beer, and liquor were brought. On the day itself, whole sheep and goats were roasted. Mountains of fresh fruit appeared on long tables, surrounded by dozens of steaming dishes. Hundreds of glasses were lined up near huge buckets, filled with ice ready to chill the orangeade and lemonade. Chinua Edeogu had hired three orchestras to play and drum throughout the day and night, while crowds of women danced and sang in praise of the new Ozo Chief.

Peter Buckley, Okolo of Nigeria, New York:
Simon & Schuster, 1962, p. 97-99.

What kind of food was prepared for this ceremony?

What instruments do you think were in the orchestras?

How would you describe a compound. (Review prior themes.)

2. Give the children an opportunity to pantomine the ceremony.

3. Explain that a name is a form of a title. In Africa a child may have several "titles" or names:

One for the day of the week on which he was born.

Another personal name usually from a family member and given by the elders of the tribe.

A third 'nickname' which depicts his personality or traits.

A fourth name known as the clan name, for each clan has an emblem.

Colin Turnbull, Tradition & Change
in African Tribal Life, New York:
World, 1966, p. 63.

4. Review the "Alphabet Game" with the children using their own names. Then introduce a few African names.

A my name is Agossou, I come from Nigeria.
I like to jump and run and play,
And I am beautiful.

Directions

Have the children form a circle. Allow six or seven children to select an African name. As the class chants the words, the child skips around the inside of the circle. Some children may be able to learn few names from other countries. In another situation the teacher should have each child use his own name as he sings the first line for the game. The rest of the class may sing the last two lines.

A - Agossou	Nigeria
B - Baha	Niger
C - Camara	Guinea
D - Duee	Liberia
E - Efua	Ghana
F -	
G -	
H -	
I - Ifeanyi	Nigeria
J - Jomo	Kenya
K - Kojo	Ghana
L - Lagele	Togo
M - Modibo	Mali
N - Njoroge	Uganda
O - Okoko	Nigeria
P -	
Q -	
R -	
S - Sunsage	Chad
T - Tchicaya	Congo
U - Umaka	Nigeria
V -	
W - Wanyorko	Kenya
X -	
Y - Yemi	Nigeria
Z - Zik	Nigeria (nickname)

PEOPLE CELEBRATE SPECIAL DAYS COMMEMORATING EVENTS AND PEOPLE IN THE COUNTRY'S PAST

A. Through a variety of activities, present the image of an African leader. Tell the class that they will learn about a hero of Africa, the ancestral home of many Americans.

1. Read a simplified story of Chaka to the children.

CHAKA, KING OF THE ZULU

Chaka's mother broke a law. Because of this, Chaka was sent from the tribe to become an outcast. This was done even though he was the rightful heir of his father, the sub-chieftain. His mother guided him wisely and stood by him in his trials. He learned to defend himself against all attackers. He became so brave and skillful that he learned to overcome the fiercest animals. While he was still a boy, he delivered a girl from a hyena which he killed in combat. Likewise, he delivered a man by felling a lion. His prowess made him famous. It also made his enemies try to kill him. In order to save his life he had to run away into the bush country. There he developed into a man of great prowess and attractive qualities.

When Chaka reached manhood, he came out of hiding and placed himself in the service of the chieftain, Dingeswayo. Immediately he showed his prowess by overcoming a strong mad man who had terrorized the village. As a reward the chieftain gave him the hand of his daughter in marriage.

After the death of Dingeswayo, Chaka became chief. He gave his people the name Zulu. Under his leadership his people became strong. The soldiers of Chaka were the greatest fighting force in Africa.

E - Efua	Ghana
F -	
G -	
H -	
I - Ifeanyi	Nigeria
J - Jomo	Kenya
K - Kojo	Ghana
L - Lagele	Togo
M - Modibo	Mali
R -	
S - Sunsage	Chad
T - Tchicaya	Congo
U - Umaka	Nigeria
V -	
W - Wanyorko	Kenya
X -	
Y - Yemi	Nigeria
Z - Zik	Nigeria (nickname)

PEOPLE CELEBRATE SPECIAL DAYS COMMEMORATING EVENTS AND PEOPLE IN THE COUNTRY'S PAST

A. Through a variety of activities, present the image of an African leader. Tell the class that they will learn about a hero of Africa, the ancestral home of many Americans.

1. Read a simplified story of Chaka to the children.

CHAKA, KING OF THE ZULU

Chaka's mother broke a law. Because of this, Chaka was sent from the tribe to become an outcast. This was done even though he was the rightful heir of his father, the sub-chieftain. His mother guided him wisely and stood by him in his trials. He learned to defend himself against all attackers. He became so brave and skillful that he learned to overcome the fiercest animals. While he was still a boy, he delivered a girl from a hyena which he killed in combat. Likewise, he delivered a man by felling a lion. His prowess made him famous. It also made his enemies try to kill him. In order to save his life he had to run away into the bush country. There he developed into a man of great prowess and attractive qualities.

When Chaka reached manhood, he came out of hiding and placed himself in the service of the chieftain, Dingeswayo. Immediately he showed his prowess by overcoming a strong mad man who had terrorized the village. As a reward the chieftain gave him the hand of his daughter in marriage.

After the death of Dingeswayo, Chaka became chief. He gave his people the name Zulu. Under his leadership his people became strong. The soldiers of Chaka were the greatest fighting force in Africa.

Who was Chaka's father?

Was Chaka brave? How did Chaka show that he was brave?

Was he a good leader? Why do you think so?

Are you as brave as Chaka? How do you know?

Can you think of a leader today who reminds you of Chaka?

2. Play the song "Zulu Warrior."

Teach the children to sing it as a round. See instructions at top of music. Help children to clap rhythmically as suggested. (See Figure 44.)

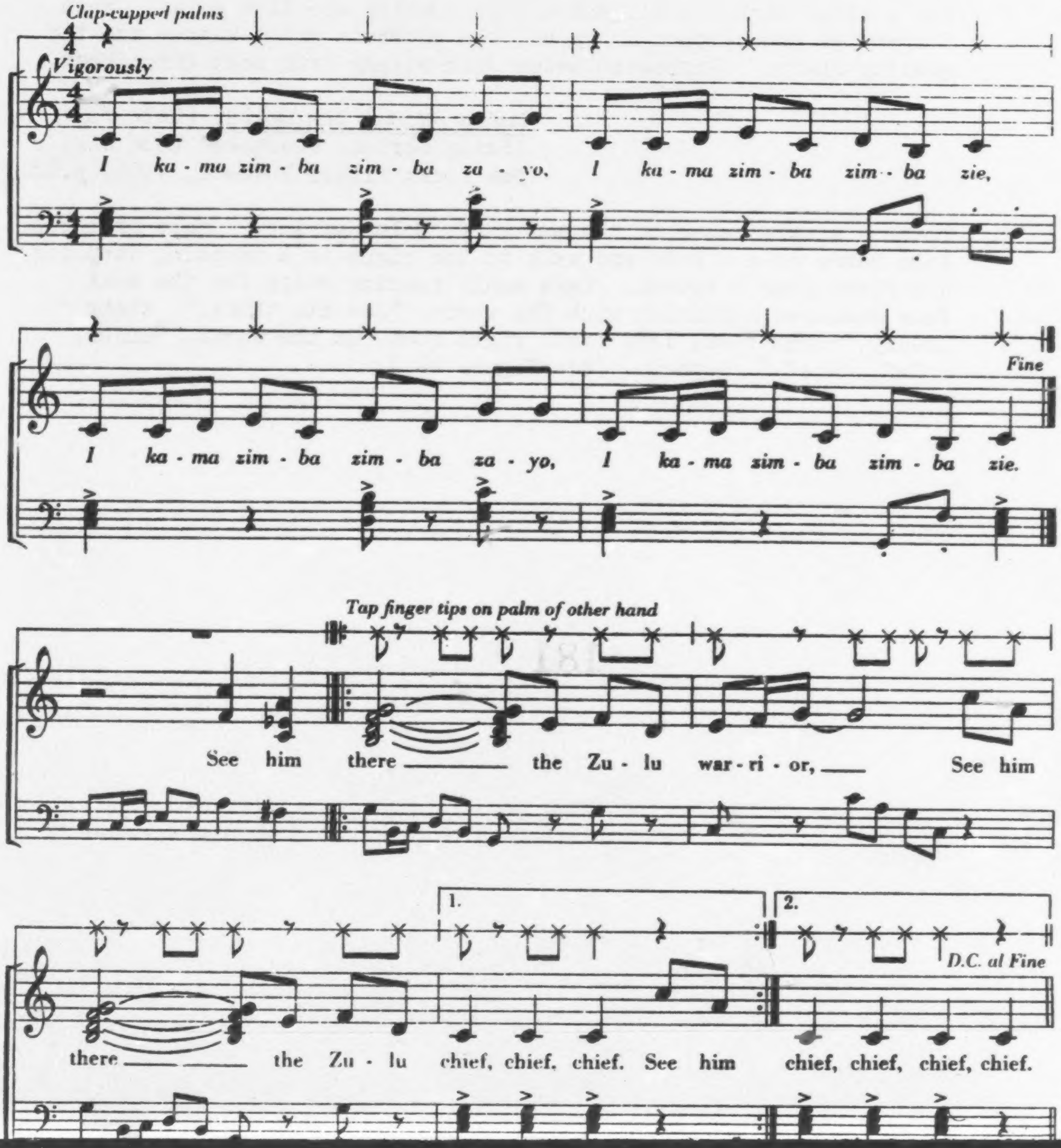
There are many ways of clapping; each kind produces a different effect. The children will discover, through experimentation, that clapping with cupped palms gives a low pitch and full, thick quality. When the palms are only half cupped, the pitch is higher and less thick. For a pitch higher still and a thin quality use flat palms. When fingertips are clapped on palms, the pitch is still higher and the quality sharp. Emphasize meter with steady drum beat throughout.

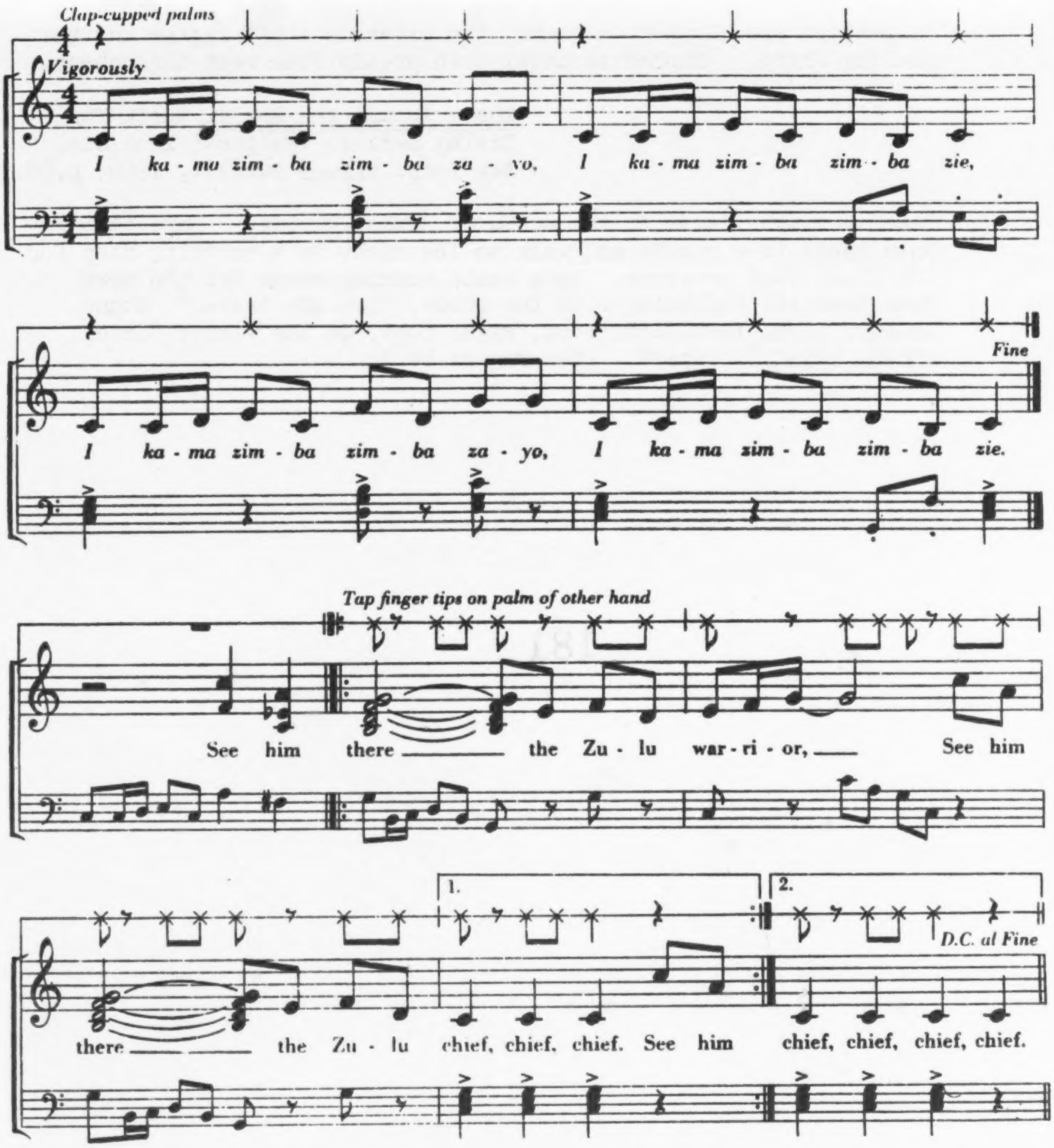
Music Around the World, Music for
Living Series, Teachers' Book Six,
New York: Silver Burdett, 1956, p.68.

3. Teach a simple dance to the music of "Zulu Warrior." Have children join hands in a circle and walk to the right in a marching step for the first four measures. Take small running steps for the next four measures beginning with the words, "See him there." Stamp loudly, right foot, left foot, right foot, on the words, "Chief, chief, chief." Repeat. (See Figure 44.)

182

Zulu Warrior


Clap-cupped palms
Vigorously
I ka-ma zim-ba zim-ba za-yo, I ka-ma zim-ba zim-ba zie,
I ka-ma zim-ba zim-ba za-yo, I ka-ma zim-ba zim-ba zie.
Fine
Tap finger tips on palm of other hand
See him there the Zu-lu war-ri-or, See him
1.
2.
D.C. al Fine
there the Zu-lu chief, chief, chief. See him chief, chief, chief, chief.


Clap-cupped palms
Vigorously
I ka - ma zim - ba zim - ba za - yo, I ka - ma zim - ba zim - ba zie,
I ka - ma zim - ba zim - ba za - yo, I ka - ma zim - ba zim - ba zie.
Fine
Tap finger tips on palm of other hand
See him there the Zu - lu war - ri - or, See him
1.
2.
there the Zu - lu chief, chief, chief. See him chief, chief, chief, chief.
D.C. al Fine

Copyright 1946, 1952, Dartmouth Music, Inc., New York, N. Y. Used by permission.

Music Around the World,
Teachers Book - Six,
Music for Living Series, Morristown,
Silver Burdett Co., 1956, p. 68.

Figure 44

Related Activities

Show a picture of an African Warrior.

Dramatize the story of Chaka and include the song.

Dress dolls, or have the children dress in the Zulu style.

GRADE II

SUGGESTED LEARNING ACTIVITIES

THEME A: LIVING AND WORKING IN AND NEAR NEW YORK CITY

New York, New York - Wonderful City To Visit

For Teacher Background

The Arthur Schomburg Branch of the New York Public Library contains the largest collection in the United States of books and other materials on Afro-American history and culture. It is located at 103 West 135th Street, New York, N. Y.

The collection includes art objects, musical recordings, sheet music manuscripts, newspaper files, periodicals, magazines, and rare and current books about black people. These materials are for reference only. Therefore, they cannot be borrowed for home or school use.

Attached to the Schomburg Collection is a children's lending library named after the black poet Countee Cullen. Here children may borrow from the many books by and about black people.

1. Help the children appreciate the importance today of Arthur Schomburg's interest in collecting materials about black people. Read or tell the following biographical sketch:

> Arthur Schomburg was a black man who was born in Puerto Rico. He was educated in Puerto Rico and the Virgin Islands and later came to the United States.
>
> When he was a little boy in elementary school, one of his teachers said that the Negro had no history. This made him start to collect all books and information he could find to prove that the Negro had a long and honorable past.
>
> He felt that slavery had taken away the black man's past and that it was the job of men who wrote history to tell us about this past.
>
> The Schomburg Collection is housed at the 135th Street Library in Harlem. When this library was opened in 1905 the community was Jewish, but by 1920 many black people had come to live in

New York, New York - Wonderful City To Visit

For Teacher Background

The Arthur Schomburg Branch of the New York Public Library contains the largest collection in the United States of books and other materials on Afro-American history and culture. It is located at 103 West 135th Street, New York, N. Y.

The collection includes art objects, musical recordings, sheet music manuscripts, newspaper files, periodicals, magazines, and rare and current books about black people. These materials are for reference only. Therefore, they cannot be borrowed for home or school use.

Attached to the Schomburg Collection is a children's lending library named after the black poet Countee Cullen. Here children may borrow from the many books by and about black people.

1. Help the children appreciate the importance today of Arthur Schomburg's interest in collecting materials about black people. Read or tell the following biographical sketch:

> Arthur Schomburg was a black man who was born in Puerto Rico. He was educated in Puerto Rico and the Virgin Islands and later came to the United States.
>
> When he was a little boy in elementary school, one of his teachers said that the Negro had no history. This made him start to collect all books and information he could find to prove that the Negro had a long and honorable past.
>
> He felt that slavery had taken away the black man's past and that it was the job of men who wrote history to tell us about this past.
>
> The Schomburg Collection is housed at the 135th Street Library in Harlem. When this library was opened in 1905 the community was Jewish, but by 1920 many black people had come to live in Harlem.
>
> People were using the library and asking for books about Afro-Americans. These books were used quite often and they began to wear out. Some of these books were so difficult to replace that many leaders of the community, including Arthur Schomburg and James Weldon Johnson, met to discuss what they could do to save the books so that they could be used for a long time.
>
> They agreed to stop circulating the books. They could not be taken out of the library. People were allowed to read them in the library only.
>
> The community helped too. Many people gave books from their private libraries. Arthur Schomburg gave his entire library. The library was then called The Schomburg Library. Since that time the Collection has grown bigger and bigger.

On a visit to the Schomburg Collection you will find many books, newspapers, records, music, statues and interesting art objects.

The Schomburg Collection is very important today and will be more important in years to come. Thanks to a gift from Arthur Schomburg.

Courtesy of Freedomways Magazine,
Vol. 3, No. 3, Summer, 1963.

Who was Arthur Schomburg?

Why did he start to collect books about the history of black people?

Where is the Schomburg Collection located?

Why is it located in Harlem?

How did the community play a part in its growth?

Why is it important for people to know about their past?

Why have so many people become interested in books and materials about the Afro-American?

What proof have you seen of the fact that black people are developing a pride in their past?

Leaders and Laws in New York City

1. Help children understand how people have tried to change laws which they feel are unjust.

   a. Expand the idea of how Dr. King tried to bring about "change." Read with the children Margaret Young's book, The Picture Life of Martin Luther King, Jr., New York: Franklin Watts, 1968.

      Who was Dr. Martin Luther King?

      What things were difficult for Dr. King to understand when he was a boy?

      What are some ways in which we travel?

      When you ride on the bus, where do you like to sit? Why?

      How would you feel if you were not allowed to sit where you wanted on the bus?

      Should people have the right to sit where they choose? Why?

   b. Explain to the class that several years ago in Montgomery, Alabama black people had to sit at the back of the bus while white people could sit wherever they liked.

      How would you feel about having to sit in the back of a bus when you didn't wish to do so?

      How do you think the people of Montgomery felt?

      What can people do to change situations and laws that are not fair?

c. Share with the children the following story about the boycott of buses in Montgomery, Alabama adapted from A Martin Luther Treasury, Negro Heritage Library, Yonkers, New York: Educational Heritage, Inc., 1964, pp. 35-103.

> On December 1, 1955, a Negro lady named Mrs. Rosa Parks got on a bus in Montgomery, Alabama, and sat down in the section of the bus where only white people could sit. She sat up front behind the driver who ordered her to move to the back. She refused to do so. There were three other Negro passengers who moved to the back when they were asked to do so. Mrs. Parks was arrested and put in jail.
>
> The people in the community decided that they would not ride the buses - they would "boycott" the buses in order to show the white people that they were tired of being treated that way.
>
> People started telling their neighbors what had happened to Mrs. Parks and soon everyone knew about it. The community leaders decided to have a meeting. Dr. Martin Luther King, Jr. was invited to help them plan what they were going to do.
>
> The people asked many questions about the boycott. If the community agreed that everyone would "boycott" or stop riding the buses, what were some of the problems that would arise if they no longer had bus transportation?
>
> How would people get to work?
>
> How would children get to school?
>
> How would people get to church?
>
> How would mothers do the shopping?, etc.
>
> For days, weeks, months, the people of Montgomery walked, drove their cars, rode in taxis, and walked and walked, and walked. They formed car pools. This means that they had certain places in the city which were pick-up stations. People waited there while others used their cars to pick them up.
>
> Once a pool-driver stopped beside an old woman who was walking along. "Jump in, grandmother", he said, "you don't need to walk."
>
> She waved him on. "I'm not walking for myself", she explained, "I'm walking for my children and my grandchildren", and she continued toward home on foot.

Why is Rosa Parks an important person in history?

What kind of person was Rosa Parks?

How did the community work together to help change a law?

Was this law a fair law?

What is a fair or just law?

What do you think the old lady meant when she said, "I'm not walking for myself. I'm walking for my children and my grandchildren."

What does integration mean? (Refer to the last paragraph of the story for contextual clue.)

How do you think the white people felt about black people because of what they did to change a law?

An owner of the bus company said, "I could hardly believe what I saw...Instead of the 60 percent cooperation we had hoped for, it was becoming apparent that we had reached almost 100 percent."

A Martin Luther King Treasury,
Negro Heritage Library, Yonkers,
New York: Educational Heritage, Inc.
1964, p. 51.

How did the owners of the bus company feel about the boycott? (Discuss the boycott and its relation to economics - loss of money, etc.)

If you were the owner of this bus company, what might you do to keep from losing more money?

2. Discuss some ways in which people express their opinions.

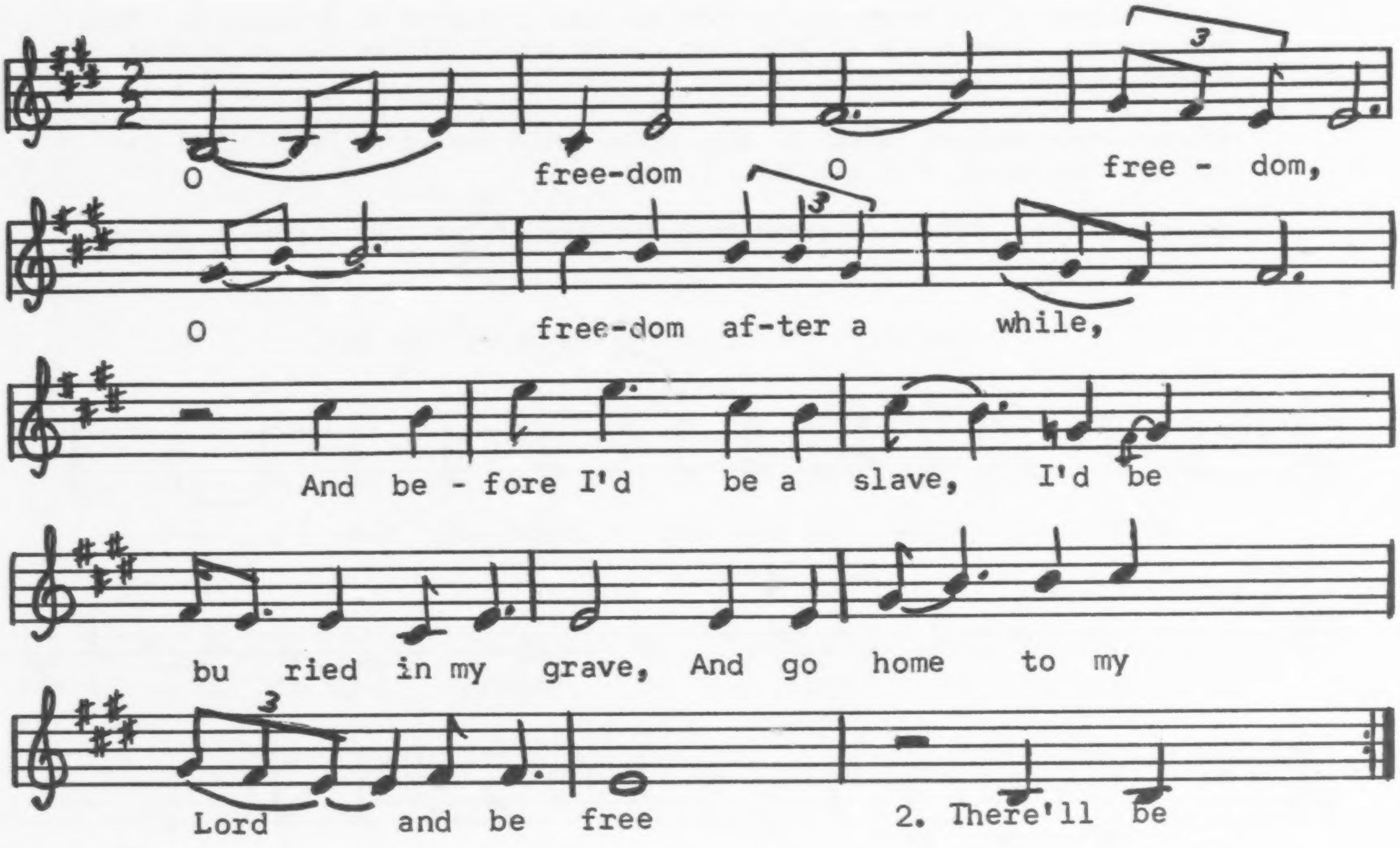
   a. Share with the children pictures which illustrate different modes of protest and discuss the positive and negative aspects of each method. Some methods of protest are:

      sit-ins
      write-ins
      boycotts
      marches
      riots
      picketing

   b. Introduce the children to some positive means of protest, such as the use of ballots and petitions.

   c. Teach a song which illustrates how music can be used to express the way people feel about a situation. One such song may be "O Freedom" which is an example of a protest song. (See Figure 1.)

O Freedom


O free-dom O free - dom,
O free-dom af-ter a while,
And be - fore I'd be a slave, I'd be
bu ried in my grave, And go home to my
Lord and be free 2. There'll be

John A. Laud & Alan Lomax,
Folk Song U.S.A., 1947, pp. 462-463.

Figure 1

2. There'll be no more moaning, no more moaning,
   No more moaning after a while,
   And before I'd be a slave, I'd be buried in my grave,
   And go home to my Lord and be free.

3. No more weeping, no more crying,
   No more weeping after a while.
   And before I'd be a slave, I'd be buried in my grave,
   And go home to my Lord and be free.

4. There'll be no more kneeling, no more bowing,
   No more kneeling after a while.
   And before I'd be a slave, I'd be buried in my grave,
   And go home to my Lord and be free.

5. There'll be shouting, there'll be shouting,
   There'll be shouting after a while.
   And before I'd be a slave, I'd be buried in my grave,
   And go home to my Lord and be free.

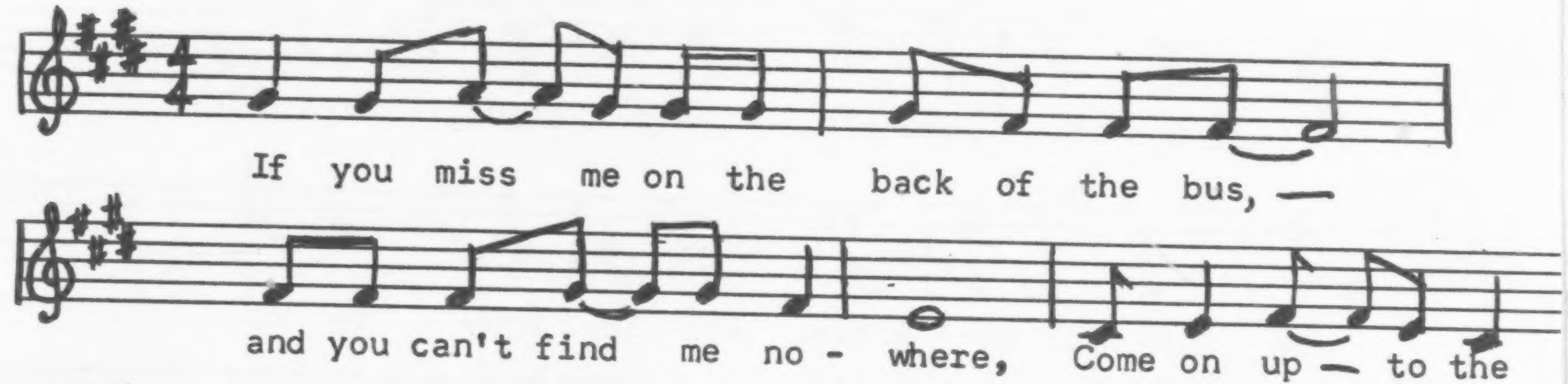
Related Activities

Make believe it is December 20, 1956 and that you live in Montgomery. Tell how you feel when you hear "the news of the day." (These can be written, or spoken, taped, dramatized.)

Write a make-believe letter to Mrs. Parks while she is in jail. Tell her how you feel about what she did.

Teach the song, "If You Miss Me from the Back of the Bus." (See Figure 2.)

If You Miss Me From the Back of the Bus


If you miss me on the back of the bus, —
and you can't find me no - where, Come on up — to the
front of the bus, — I'll be rid - in' up there.
I'll be rid - in' up there, I'll be rid - in' up there
Come on up to the front of the bus, —
I'll be rid - in up there.

If you miss me from the front of the
bus, and you can't find me nowhere,
Come on up to the driver's seat, I'll
be drivin' up there.
I'll be drivin' up there. I'll be drivin'
up there.
Come on up to the front of the bus,
I'll be drivin' up there.

If you miss me from Jackson State,
and you can't find me nowhere,
Come on over to Ole Miss, I'll be
studyin' over there...etc.

If you miss me from knockin' on doors,
and you can't find me nowhere,
Come on down to the registrar's room,
I'll be the registrar there...etc.

If you miss me from the cotton field,
and you can't find me nowhere,
Come on down to the court house,
I'll be voting right there...etc.

If you miss me from the picket line,
and you can't find me nowhere,
Come on down to the jail house, I'll
be rooming down there...etc.

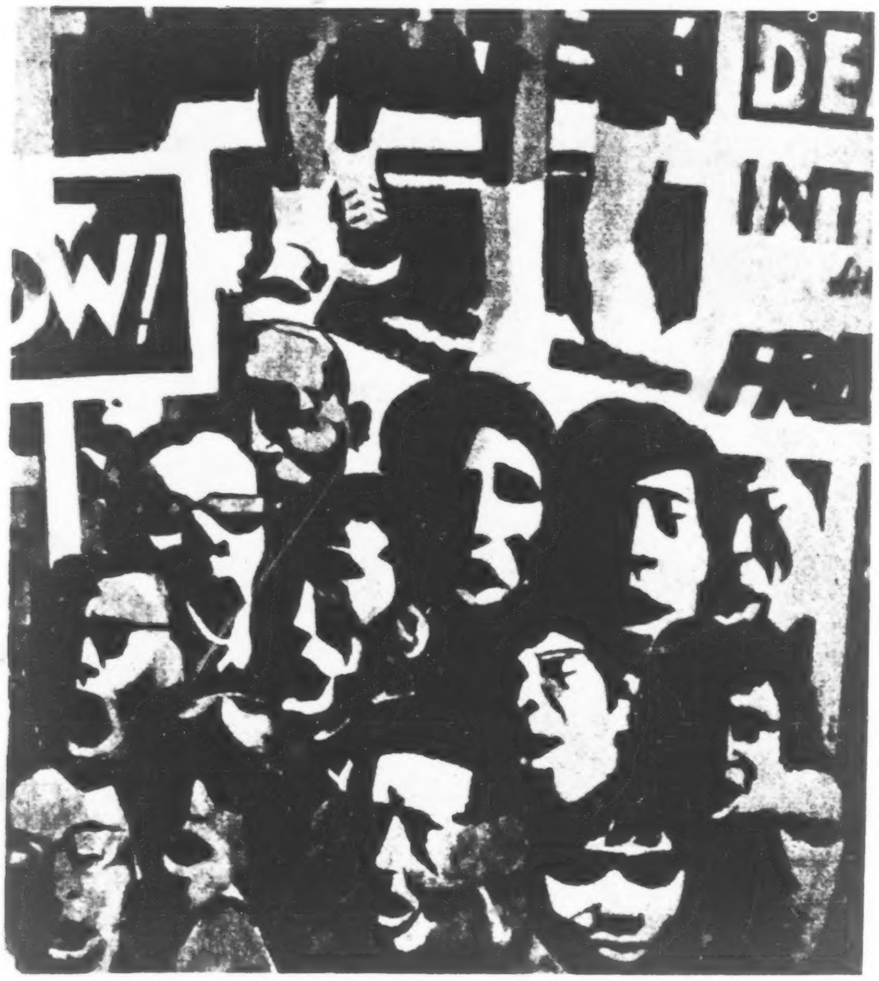
If you miss me from the Mississippi
River, and you can't find me nowhere,
Come on down to the city pool, I'll
be swimming in there...etc.

We Shall Overcome: Songs of the Southern Freedom Movement.
Compiled by Guy and Candie Carawan, Oak Publications, 1963, p. 50
Copyright 1963 by Oak Publications. Reprinted by permission.

3. Explore the medium of art as a way of expressing feelings.

How can we express the way we feel about something? (Elicit a variety of answers, e.g., tell about our feelings, sing about our feelings, draw a picture, etc.)

Share the following painting, "Freedom Now" by Reginald Gammon. (See Figure 3.)



Reginald Gammon. "Freedom Now."
Acrylic on cardboard. 1965.

Lindsay Patterson, ed. International Library of Negro Life and History, New Jersey: International Book Corp., 1967, p. 281.

Figure 3

What do you see in the picture?

Does the picture tell us how the artist may have felt about something?

What expressions do you see on the faces of the people?

What do the signs say?

How do the people in the picture feel?

What are the people protesting?

In what year or during what period was this picture painted? (1965)

Related Activities

Children may be encouraged to draw pictures expressing how they feel about something that happened to them.

Children may be encouraged to find pictures that show how the artist felt about an event.

4. Help the children begin to develop an understanding of the meaning of 'justice'.

Background for Teacher

A crucial part of the Negro's position in America is his access to the right to vote, to justice in the nation's courts and to fair treatment from police. The report of the 1961 U.S. Civil Rights Commission reveals that Negroes "have no real opportunity to serve on a grand or petit jury" in many communities. "A real understanding of the administration of justice in the United States cannot be had" without the knowledge that "Negroes generally do not have fair representation in the agencies of justice."

Adapted from Ernest Dunbar, "The Negro in America Today"
Look Magazine, April 10, 1962.

The simple four-lined poem entitled "Love" by John Henrik Clarke can be used to gain some insight into the relationship between justice and the black man in America.

LOVE

Who is justice? I would like to know
Whosoever she is, I could love her so.
I could love her, though my race
So seldom looks upon her face.

John Henrik Clarke, Harlem: A Community in Transition
Freedomways 1964.

What does the word "justice" mean?

What does the poet mean when he says "my race"?

Why would he have to write a poem like this?

What examples of injustice have you seen or heard about?

Why don't we judge people fairly?

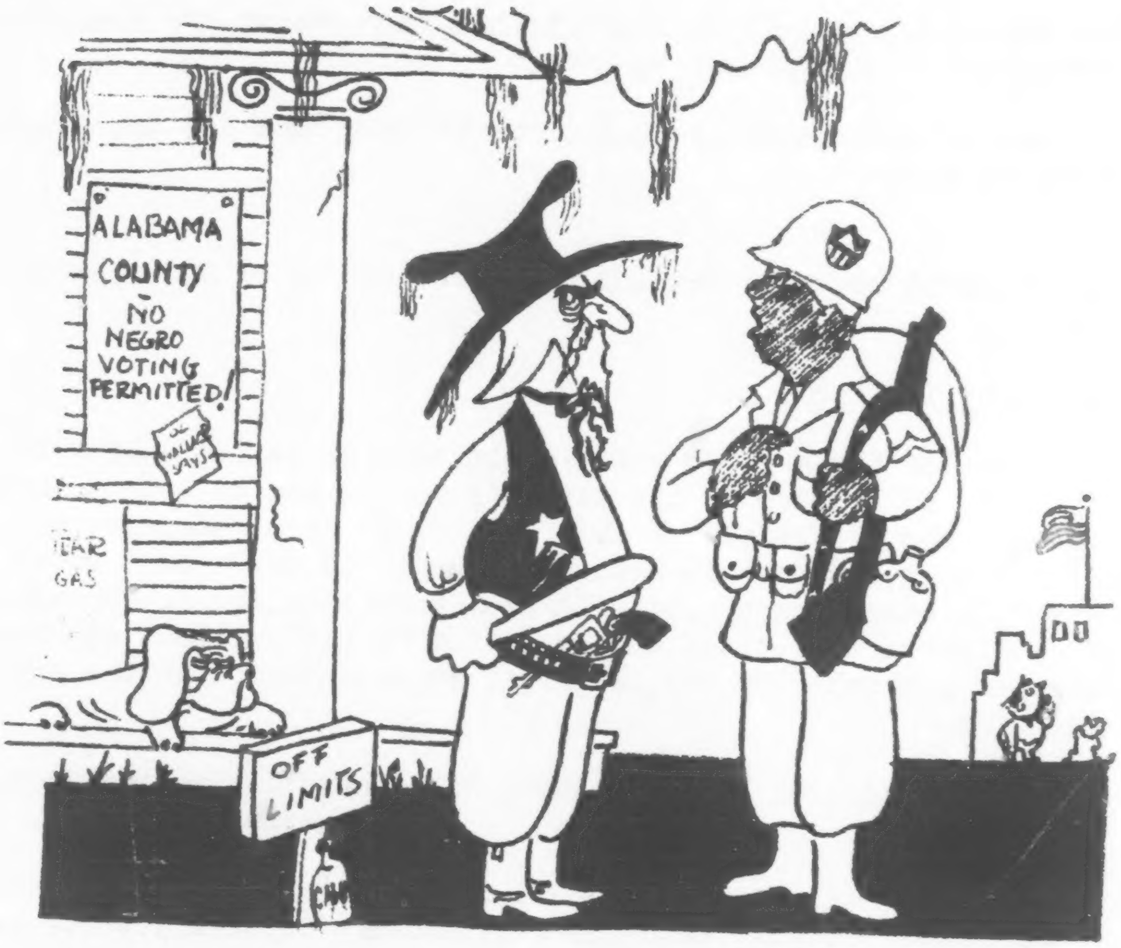
What causes us to judge people unfairly?

Related Activity

Create a classroom situation which involves "justice", possibly with a jury making a decision about something. Use "role-playing" as a means of developing an understanding or evaluating the concept of "justice".

5. Give the children an opportunity to discuss current controversial topics.

   a. Cartoons are often very provocative and can stimulate lively discussions about current topics. The following cartoon can be used as a springboard for a discussion of the "black soldier" fighting for democracy in Vietnam while denied democracy at home: (See Figure 4.)



Me?...I'm only on my way to save democracy in Vietnam!

(c) 1965 by The New York Times Company.
Reprinted by permission. March 3, 1965.
FIGURE 4

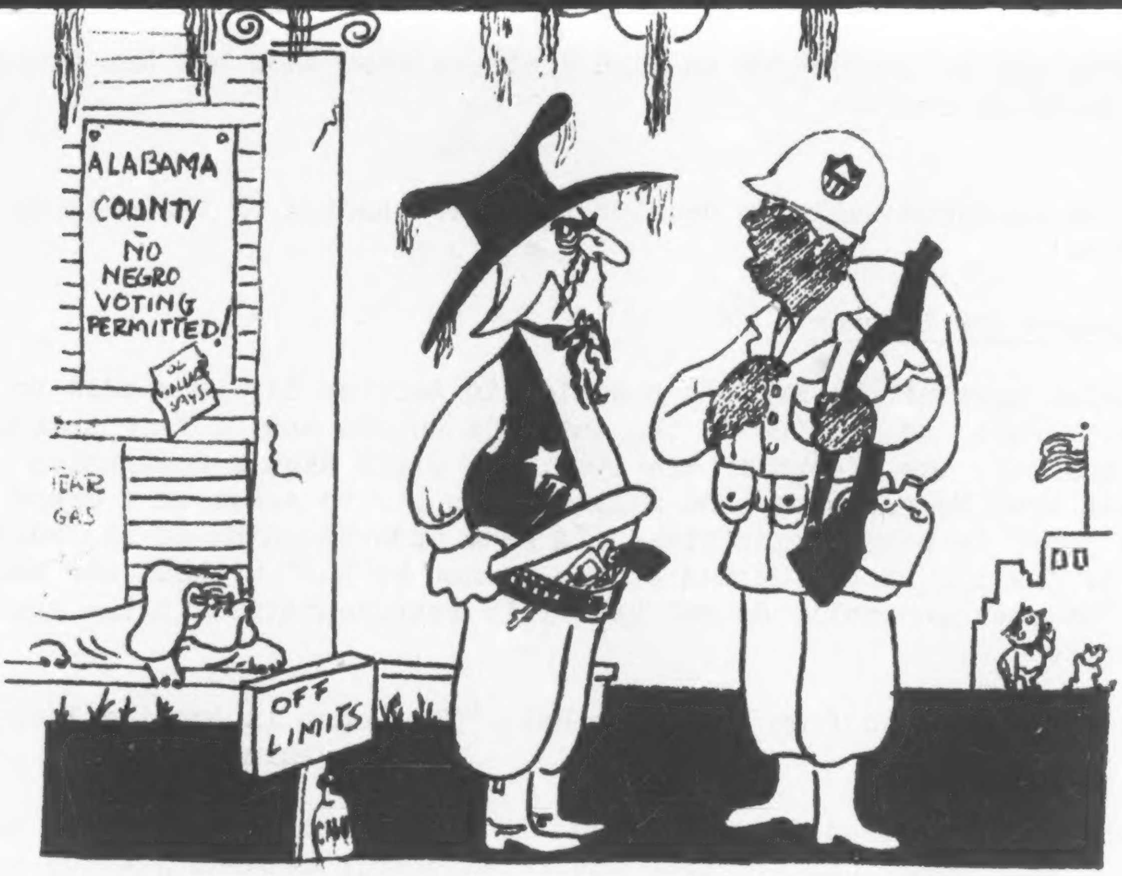
How many children like cartoons? Why?

Sometimes, although it makes us laugh, a cartoon has a serious message. Let us look at this cartoon. Study it carefully. What is the cartoonist trying to say?

What do the signs say? What do they mean?

Who are the two men in the picture?

What does the caption under the picture mean?


ALABAMA COUNTY NO NEGRO VOTING PERMITTED!
TEAR GAS
OFF LIMITS

Me?...I'm only on my way to save democracy in Vietnam!

(c) 1965 by The New York Times Company.
Reprinted by permission. March 3, 1965.
FIGURE 4

How many children like cartoons? Why?

Sometimes, although it makes us laugh, a cartoon has a serious message. Let us look at this cartoon. Study it carefully. What is the cartoonist trying to say?

What do the signs say? What do they mean?

Who are the two men in the picture?

What does the caption under the picture mean?

Who said "Me?...I'm only on my way to save democracy in Vietnam!"

What does "democracy" mean? (Develop this concept)

What does the soldier mean by "saving democracy?"

What do you think the Sheriff might be saying or thinking?

Where is Alabama? (Locate on the map of U.S.)

What does "Off Limits" mean? For whom is that sign intended?

Are Afro-Americans able to enjoy all rights of our democracy everywhere in the U.S.? Why? Why not? Where? (Refer to learnings previously developed on Martin Luther King and the Montgomery Bus Boycott as an example of denial of rights.)

Where is Vietnam? (Help the children locate Vietnam on a map.)

Why do you think black soldiers are fighting in Vietnam for democracy if they are denied democracy at home?

What are some ways for us to make democracy have true meaning?

One City, Many Communities

1. Introduce the children to the fact that many Afro-Americans live and work in small communities in all of the boroughs of New York City. Point out that Harlem is one such community inhabited mainly by Afro-Americans.

   a. Use the following record and filmstrip "People and Places - Harlem" to introduce a study of Harlem:

   "People and Places - Harlem"

   Filmstrip House, Inc.
   432 Park Avenue South
   New York, New York 10016

   How did Harlem get its name?

   What kinds of problems face Harlem residents?

   How does prejudice affect Harlem residents?

   Why is fire one of Harlem's big dangers?

   Why is there a lack of good housing for most of the residents of Harlem?

   What do you think are the causes of these problems? (Explore each.)

   What can be done to erase or correct some of these problems?

   What programs are now being started to make Harlem a better community?

   ### Related Activities

   Visit some places of interest in Harlem, such as the Schomburg Collection, Carver Savings Bank, and Amsterdam News Office.

   Let the children browse through a pictorial book of photographs on a Harlem family.

   Edward Wakin, At the Edge of Harlem, New York: Morrow, 1965.

   John Henrik Clarke, Harlem, U.S.A., New York: Seven Seas Book, 1964, p. 263.

   b. Develop an appreciation of how people relate to one another in the black community.

   ### Background for Teacher

   In the New York City metropolitan area, as in other areas in the United States, many Afro-Americans use the words "Brother" or "Sister" when addressing one another. The importance of its usage in the struggle for group identity and cohesiveness may have its roots in early African traditions.

   Duplicate the following paragraph to develop an understanding of the background and implication of the word "Brother" as it is used in black communities. The left-hand column is the original. The right-hand column is an example of how the material can be adapted to meet the reading level of the children.

It is not uncommon in Africa for one man to call another "Brother" even though there is no traceable relationship. But it is more than mere formality or politeness; it involves a feeling of mutual obligation and respect for one's fellow beings, and it may involve very heavy obligations should your "Brother" fall upon hard times.

People in Africa often call each other "Brother" even though they may not be related. It is done because people care about one another. You are expected to help your "Brother" if he falls upon hard times.

Colin Turnbull, The Peoples of Africa, New York: World, 1962, pp. 18 and 19.

What does it mean to be related? Name some relatives you have.

What does it mean to fall "upon hard times?"

Might a friend be thought of as a "Brother?" Why or why not?

What things might you do to care for your "Brother?"

How and why have you heard the word used?

Help children record incidences of use of the word "Brother," e.g., collect newspaper headlines and captions.

c. Help children develop interview questions to assess community reaction to the use of the word "Brother." Each child might interview one in each of the three age levels: one elementary school pupil, one teenager, one adult. Note the following suggested questions:

Have you ever used the word "Brother?"

Why have you used it?

What do you think the word means?

Assist children in analyzing the responses obtained. Help them answer questions such as the following:

Is there a similarity between the use of the word in New York City and its original use in Africa?

Are there any similarities and differences in responses from the age groups?

d. Begin to develop a picture file of Africans in native dress and Afro-Americans in African dress. Use the pictures to introduce no traceable relationship. But it is more than mere formality or politeness; it involves a feeling of mutual obligation and respect for one's fellow beings, and it may involve very heavy obligations should your "Brother" fall upon hard times.

because people care about one another. You are expected to help your "Brother" if he falls upon hard times.

Colin Turnbull, The Peoples of Africa, New York: World, 1962, pp. 18 and 19.

What does it mean to be related? Name some relatives you have.

What does it mean to fall "upon hard times?"

Might a friend be thought of as a "Brother?" Why or why not?

What things might you do to care for your "Brother?"

How and why have you heard the word used?

Help children record incidences of use of the word "Brother," e.g., collect newspaper headlines and captions.

c. Help children develop interview questions to assess community reaction to the use of the word "Brother." Each child might interview one in each of the three age levels: one elementary school pupil, one teenager, one adult. Note the following suggested questions:

Have you ever used the word "Brother?"

Why have you used it?

What do you think the word means?

Assist children in analyzing the responses obtained. Help them answer questions such as the following:

Is there a similarity between the use of the word in New York City and its original use in Africa?

Are there any similarities and differences in responses from the age groups?

d. Begin to develop a picture file of Africans in native dress and Afro-Americans in African dress. Use the pictures to introduce the concept of cultural heritage. Share with the children pictures of the "New Breed" fashions which are worn by many Afro-Americans today as a symbol of pride in their cultural heritage. (See Figure 5.)

Display pictures of Africans in native dress so the children can see the transition to the "New-Breed" fashions.

In what way is this clothing different from the clothing most of us wear?

What is this hair style called?

In what country do you think people would dress this way? Why?

Why do you think Afro-Americans would wear this particular type of clothing and hair style?

What does this manner of dress tell you about Afro-Americans?

What is this loose-fitting coat called? (Daishiki)

e. Develop a realization that the Afro-American in Harlem comes from a variety of backgrounds. There is a large number of Harlem residents from the Carribean region who bring with them British, French, Dutch, Portuguese, Spanish, East Indian, and Oriental cultures as well as African customs.

1. Teach two games played by West Indian children. Encourage the children to make up their own rhymes for the game "Counting Out."

Bull in the Pen

The children form a ring by joining hands. One child in the center of the ring is "it." This child becomes the bull and begins to charge the barrier of hands until the barrier is broken. The one who lets go is now "it" and the new "bull in the pen."

Counting Out

One child holds out his hand, palm down. The other children form a line and pass him, one at a time, each child touching his palm with a finger. As they pass him, he recites a little poem. At the end of the poem he grabs at the finger of the child who is then touching him and that child is now "it." Any rhyme will do, a familiar one or one that is made up at the moment.

e.g., Fish in a bowl
I see him swim
Around and around
'Til I touch HIM.

Used by permission, from Song Tales from the West Indies by Sylvia Perry and Lillian Krugman: (c) 1964; published by Peripole Publishing Corporation, 51-17 Rockaway Beach Blvd. Far Rockaway, New York.

2. Read or tell a few West Indian folk-tales, such as "How Cat and Dog Became Enemies."

For Teacher Background

We can learn about a group of people through their folk-tales. In the West Indies Anancy is a favorite folk-tale character. It is interesting to note that in West African folklore, the Ashanti people have a word Anansi meaning "Spider." In Ashanti folk-tales, Anansi also plays a principal part.

Anansi, a tricky fellow, is also the great ancestor of Brer Rabbit who was imported to the United States.

Through folk-tales children are taught certain moral values. The following folk-tale "How Cat and Dog Became Enemies" has as its moral "A good friend is better than money in the pocket."

HOW CAT AND DOG BECAME ENEMIES

A long, long time ago, Cat and Dog were friends. They played together, hunted food together and lived very happily. Anancy the Spider did not enjoy seeing others happy. He was determined to make trouble and so one day, he went to the yard where Dog lived and said to Him:

"You know, I was talking to Cat and she said she didn't like you for a neighbor. Your bark is loud and noisy and it annoys her very often."

Dog was surprised at first that his very good friend, Cat, could have such an opinion of him. The more he thought about it, the angrier he became. Finally he growled:

"If thats the way Cat feels about me, I no longer want to be her friend. In fact, when I see her, I shall bark even louder and jump at her and frighten her."

"Would you like me to get her over here now?" slyly asked Anancy.

"Yes, I would." shouted Dog. "If you do that for me, I'll give you a bag of rice, a box of milk and a rare steak."

Anancy ran off as fast as he could to the yard where Cat lived. Breathlessly he said:

"Oh Cat, I don't know what has happened to Dog, but he is very angry with you. He said, if you dare come anywhere near him, he will jump at you and bite you."

Cat was surprised and hurt.

"I never expected this from Dog. What can I do? I must pass his yard to go to the store."

"I'll tell you what," grinned Anancy. "Jump into this crocus bag and let me carry you upon my head like a cord of wood. In this way, we can pass by Dog and he'll never know that you were inside the bag."

Cat did as Anancy told her. Trembling inside the bag on top of Anancy's head, she heard Anancy say very loudly as they passed by Dog's yard:

"Cat, Cat, stop jumping around on my head."

"Hush, hush," pleaded Cat, "Dog will hear you."

Dog did hear him.

"What do you have there in that bag, Anancy?"

Anancy replied:

"I do not have Cat in the Bag."

Dog was suspicious and came close and began to sniff. He heard Cat say sadly:

"Anancy, you are so wicked."

Anancy then pretended to lose his temper. He flung the bag down on the ground. Out jumped Cat. Dog jumped too and he and Cat got into a terrible fight.

From that day 'til now, Dog and Cat have remained enemies and it was Anancy who started it.

What lesson did you learn from the folk-tale?

What word would you use to describe Anancy the Spider?

How did Anancy feel about the friendship between Cat and Dog?

Do any of you have a good friend? Tell about him/her.

What makes people "good friends"? (List qualities of good friendship)

Are good friends worth much? Why?

What would you do if someone tried to break up your friendship with another person?

When people try to tell you "stories" about your friends, what should you do?

Do you think this story is really true?

Why are folk-tales told and retold?

Related Activities

Compare the West Indian Anancy folk-tale with the African Anansi folk-tale. Harold Courlander and Albert Prempah, The Hat-Shaking Dance and Other Tales from Ghana, New York: Harcourt, Brace and World, 1957. (Contains twenty-one tales about Anansi.)

Help the children make up their own folk-tales.

3. Plan a trip to a tropical food market to see some of the foods used in the preparation of West Indian dishes. A couple of plantains may be purchased and cooked at school. Each child should be allowed to sample the fried plantain.

Recipe for Fried Plantain

2 ripe plantains

cooking oil

granulated sugar

Peel the plantains and cut them into lengthwise slices. Fry the plantain slice in hot oil until golden brown. Place on a paper towel to soak up excess oil, then coat with sugar. Serve while still warm.

Related Activities

Listen to some calypso music and compare it with other types of folk music.

Compare the climate of the Carribean region with that of New York City.

Help the children make hypotheses about the type of clothing and shelter which may be found in the Carribean region. Provide books and pictures of people and homes in the Carribean so that the children may do some research to test their hypotheses.

f. Plan to answer children's questions about the variety in skin color which is found among Harlem residents.

1. Tell the children that the variety in skin color is only one example of the differences found in human beings, however, there are many similarities among people. How variety makes life interesting can be developed through the use of a poem, such as "A Real Bouquet." Duplicate the poem to provide a copy for each child.

A Real Bouquet

Everybody has two eyes,
Bright as stars they shine
But their color may not be
Just the same as mine.

Brown or blue, grey or green,
What difference does it make?
As long as you can see the sun
Shining when you wake.

Some folks hair is very black,
Some have blonde or brown,
Whatever color it may be,
It's a pretty crown.

Flowers have so many shades,
And I'm sure you know
Many lovely gardens
Where such flowers grow.

Place on a paper towel to soak up
excess oil, then coat with sugar.
Serve while still warm.

Related Activities

Listen to some calypso music and compare it with other types of folk music.

Compare the climate of the Carribean region with that of New York City.

Help the children make hypotheses about the type of clothing and shelter which may be found in the Carribean region. Provide books and pictures of people and homes in the Carribean so that the children may do some research to test their hypotheses.

f. Plan to answer children's questions about the variety in skin color which is found among Harlem residents.

1. Tell the children that the variety in skin color is only one example of the differences found in human beings, however, there are many similarities among people. How variety makes life interesting can be developed through the use of a poem, such as "A Real Bouquet." Duplicate the poem to provide a copy for each child.

A Real Bouquet

Everybody has two eyes,
Bright as stars they shine
But their color may not be
Just the same as mine.

Brown or blue, grey or green,
What difference does it make?
As long as you can see the sun
Shining when you wake.

Some folks hair is very black,
Some have blonde or brown,
Whatever color it may be,
It's a pretty crown.

Flowers have so many shades,
And I'm sure you know
Many lovely gardens
Where such flowers grow.

Children in this great big world
Are flowers in a way,
Some are light and some are dark,
Like a real bouquet.

Did you ever stop to think
How awful it would be
If everybody looked the same?
Who would know you from me?

Edith Segal, Be My Friend and Other Poems for
Boys and Girls, New York: Citadel
Press, 1952.

Name the similarities and differences mentioned in the poem.

What does the author tell us about the importance of the differences?

How are the children of the world like a bouquet or a flower garden?

Why would it look 'awful' if everyone looked the same?

Help children develop synonyms for awful.

2. Read the book Red Man, White Man, African Chief by Margaret Rush Lerner to the class. Paraphrase where necessary.

   What is pigment? Help children list things that contain pigment.

   What makes things black or brown?

   Why is the Indian brown? When might he be red?

   Why isn't the white man really white?

   Why do some people have freckles?

   Why do some Africans and Indians have dark skin? Can dark skin protect the body? How?

   Why do you suppose some people like to get a tan?

3. An individual project may be to conduct interviews to seek answers to the question. The interview may contain questions such as the following:

   Why do some people like to get a tan?

   Is skin color important?

   Is someone smart (or not smart) because of his color? How do you know?

Related Activities

Collect pictures for a bulletin board display showing a variety of physical appearances. Help children make a list of the things that all the people pictured can do. The resulting lengthy list will stress the similarities of man.

Individual picture booklets can be made around titles such as:

Going to School Around the World

All Children Work

Games of Many People, etc.

Find other poems reflecting a poet's thoughts about color, hair, and

Help children develop synonyms for awful.

2. Read the book Red Man, White Man, African Chief by Margaret Rush Lerner to the class. Paraphrase where necessary.

   What is pigment? Help children list things that contain pigment.

   What makes things black or brown?

   Why is the Indian brown? When might he be red?

   Why isn't the white man really white?

   Why do some people have freckles?

   Why do some Africans and Indians have dark skin? Can dark skin protect the body? How?

   Why do you suppose some people like to get a tan?

3. An individual project may be to conduct interviews to seek answers to the question. The interview may contain questions such as the following:

   Why do some people like to get a tan?

   Is skin color important?

   Is someone smart (or not smart) because of his color? How do you know?

Related Activities

Collect pictures for a bulletin board display showing a variety of physical appearances. Help children make a list of the things that all the people pictured can do. The resulting lengthy list will stress the similarities of man.

Individual picture booklets can be made around titles such as:

Going to School Around the World

All Children Work

Games of Many People, etc.

Find other poems reflecting a poet's thoughts about color, hair, and the appreciation of similarities and differences among people.

Invite a class in to share information on why skin color may vary and the importance of such variations.

Divide the class into six groups to memorize and recite the poem by stanzas. Have a narrator explain the bulletin board display. Note how much variety is found in New York City.

g. Introduce the children to past and present Harlem personalities and to their achievements.

1. Tell the children about the poet Langston Hughes or read the following sketch:

   > Langston Hughes was a well-known Afro-American writer and poet. He lived in Harlem, where he did most of his writing, for many years.

He was born in Missouri in 1902 and lived with his grandmother while he was a young boy.

When he grew older, he went to live with his mother in a neighborhood where there were no other black people. He was the only black boy at school. He was often insulted and hurt by his classmates because of his color. Sometimes white children would beat him after school.

Langston enjoyed writing poetry and sharing them with his friends at school. When he graduated from high school, Langston's classmates named him class poet. As a man he still liked to write poems. He wrote many poems for grown-ups and children.

Langston Hughes wrote many poems about Harlem. He knew the people who lived in Harlem. He wrote about black people. He wrote about their sorrows, sadness, joys, dreams and hopes. He wrote about the soul of black people.

2. Use the following quotations and verses to help children understand why some people express their thoughts through poetry.

Langston Hughes once said, "I sometimes think children might want to know why people write poetry. So I explain to them:

If you put
Your thoughts in rhyme,
They stay in folks' heads
A longer time.

Since most people want others to remember what they say, poetry helps people to remember. For instance, I say, Does your mother ever send you to the store and you forget what she sent you after? Or, Do you bring back the wrong thing? That often happened to me when I was a boy. But if my mother had told me in verse what she wanted for example:

Langston, go
To the store, please,
And bring me back
A can of peas.

I wouldn't have brought back a can of corn. Please and peas rhyme, which makes it easy to remember. Or, if my mother had said:

in a neighborhood where there were no other black people. He was the only black boy at school. He was often insulted and hurt by his classmates because of his color. Sometimes white children would beat him after school.

Langston enjoyed writing poetry and sharing them with his friends at school. When he graduated from high school, Langston's classmates named him class poet. As a man he still liked to write poems. He wrote many poems for grown-ups and children.

Langston Hughes wrote many poems about Harlem. He knew the people who lived in Harlem. He wrote about black people. He wrote about their sorrows, sadness, joys, dreams and hopes. He wrote about the soul of black people.

2. Use the following quotations and verses to help children understand why some people express their thoughts through poetry.

Langston Hughes once said, "I sometimes think children might want to know why people write poetry. So I explain to them:

If you put
Your thoughts in rhyme,
They stay in folks' heads
A longer time.

Since most people want others to remember what they say, poetry helps people to remember. For instance, I say,Does your mother ever send you to the store and you forget what she sent you after? Or, Do you bring back the wrong thing? That often happened to me when I was a boy. But if my mother had told me in verse what she wanted for example:

Langston, go
To the store, please,
And bring me back
A can of peas.

I wouldn't have brought back a can of corn. Please and peas rhyme, which makes it easy to remember. Or, if my mother had said:

Sonny, kindly
Do me a favor
And go get a bottle
Of vanilla flavor.

Then I am sure I would not have gotten a bottle of vinegar. The word flavor not simply bottle would have stuck in my head because of its sound with favor.

That is the reason why:

To make words sing,
Is a wonderful thing -
Because in a song
Words last so long.

Why is Langston Hughes so well known?

How would you describe his childhood?

Why did he write poetry?

Why was he able to write with a great deal of feeling about Harlem?

Why was he able to write about the sorrows, joys, dreams and hopes of the black man?

Related Activities

Have the children tell a story about Langston Hughes in their own words.

Read some of his poems to the class. Tape some of them for individual or small group listening sessions.

Have a few children memorize some of his poems. Invite another class to a poetry sharing period.

Help the children do creative writing on the subjects of some of his poems.

Have children experiment with Langston Hughes' idea of remembering things in rhyme by creating their own rhymes.

Help the class create some verses which illustrate their experiences in everyday living.

3. Read the book The Jazz Man to the class. The story will give the children a flavor of life in Harlem as experienced by a little boy named Zeke. Tell the students about Zeke.

> The Jazz Man is the story of a little boy named Zeke. Zeke lived in a brownstone house in Harlem. He lived on the top floor.
>
> Every morning Zeke's mother went to work. His father went to work too. But Zeke stayed in the house. One of his legs was shorter than the other. He walked a bit like a rabbit and so the children teased him.
>
> Every day he sat by the window watching the empty room across the hall. One day a man moved in. He was the "Jazz Man" whose piano made magic.

Adapted from: Mary Hayes, The Jazz Man,
New York: Weil Arthenum, 1966.

What is a brownstone house?

From what part of the country did the jazz man come?

How was life in the South different from life in the North?

What is it like on a hot night in Harlem? (Refer to page 18 of the story.)

What were some of Zeke's problems?

What is a "jam-session?"

Describe the reactions of individual players at a "jam session."

Our City Is Always Changing

1. Give the children opportunities to discover some problems of urban living, such as housing.

   a. Show pictures of two different types of housing facilities.

Picture of Modern Building	Picture of Slum Building

In which of these buildings would you prefer to live?

How many of you live in an apartment building? How many live in your own house?

To whom do your parents pay rent? (Define landlord.)

What do we call the person who lives in a building and pays rent? (Note to teacher: As the lesson progresses, key words can be placed on the board - landlord, tenant, rent, etc.)

If your parents own their houses, what do you call the money which is paid monthly for the house? (mortgage)

Whether you rent an apartment or live in your own house, what services do you need to keep you comfortable and safe? List... heat, water, etc.

   b. The effect of the housing problem on children can be explored by reading and discussing the poem "Lyle".

LYLE

Tree won't pack his bag and go
Tree won't go away.
In his first and favorite home
Tree shall stay and stay.

Once I liked a little home.
Then I liked another.
I've waved Good-bye to seven homes.
And so have Pops and Mother.

But tree may stay, so stout and straight,
And never have to move,
As I, as Pops, as Mother,
From land he learned to love.

living, such as housing.

a. Show pictures of two different types of housing facilities.

Picture of Modern Building	Picture of Slum Building

In which of these buildings would you prefer to live?

How many of you live in an apartment building? How many live in your own house?

To whom do your parents pay rent? (Define landlord.)

What do we call the person who lives in a building and pays rent? (Note to teacher: As the lesson progresses, key words can be placed on the board - landlord, tenant, rent, etc.)

If your parents own their houses, what do you call the money which is paid monthly for the house? (mortgage)

Whether you rent an apartment or live in your own house, what services do you need to keep you comfortable and safe? List... heat, water, etc.

b. The effect of the housing problem on children can be explored by reading and discussing the poem "Lyle".

LYLE

Tree won't pack his bag and go
Tree won't go away.
In his first and favorite home
Tree shall stay and stay.

Once I liked a little home.
Then I liked another.
I've waved Good-bye to seven homes.
And so have Pops and Mother.

But tree may stay, so stout and straight,
And never have to move,
As I, as Pops, as Mother,
From land he learned to love.

Adapted From: Bronzeville Boys and Girls
by Gwendolyn Brooks, Copyright 1956 by
Gwendolyn Brooks Blakely. Reprinted with
permission of Harper and Row, Publishers.

Why do you suppose Lyle has often had to move?

Why does Lyle envy the tree? What does the word envy mean? (Develop synonyms.)

Name some things Lyle might have had to do each time he moved.

Why would he like to remain in one house?

How does the poem make you feel about moving from home to home?

c. Extend the understanding of the housing problem by reading with children "A Problem in the Neighborhood" in the text Living As Neighbors by Buckley and Jones.

What is a surveyor's job?

Why is a good apartment hard to find?

What must a family think about when it has to move? (cost, neighborhood, transportation)

What is a "good" apartment building?

How can landlords and tenants keep an apartment in good condition?

What city services are available for people who needed help in finding a place to live?

d. Plan a short walking tour of those parts of Harlem, Bedford Stuyvesant and South Bronx which are presently slums. Help the children gather clues to other problems of life in slums, e.g., garbage indicates health hazards, insufficient garbage removal facilities, rats, etc.

e. Find out how some of the problems of urban living are being solved through laws, scientific research and urban design. (Planning and redeveloping sections of the city)

Related Activities

Visit an urban renewal site. Allow the children to draw before, during and after construction illustrations.

Find out how the new buildings are being financed. Discuss the reasons for government, bank and private funds for housing.

THEME B - LIVING AND WORKING IN OTHER CITIES OF THE U.S.A.

1. Washington, D.C.

   a. Reproduce the following passage for the pupils and use as a basis for discussion about Benjamin Banneker, a black mathematician, surveyor, astronomer and inventor.

> When Benjamin Banneker was born, nobody knew then what an important man he would grow up to be. He worked on a farm when he was young, but as he grew older, he became interested in mathematics and science. He made a clock that ran for twenty years without repairs. For years, he wrote books about the weather and the stars.
>
> The greatest honor given to Benjamin Banneker happened while George Washington was President. Benjamin Banneker and several other men were chosen to make a plan for a city in which the presidents of our country could live and work. The men who were chosen drew a very good plan and a beautiful city was built. Many, many people have visited there since. The city is Washington, D.C.
>
> For all of these things that he has done we are proud of Benjamin Banneker.
>
> Adapted from L. Chandler and E. Emanuel,
> Graded Biographies of Negroes in America,
> P.S. 93, 31 New York Avenue, Brooklyn,
> New York, pp. 12-16.

Where did Benjamin Banneker work when he was a child?

As he grew older, in what work did he become interested?

What was unusual about the clock which Banneker made?

About what subjects did he write books?

What great honor was given to Benjamin Banneker while George Washington was President?

2. San Francisco, California

   a. The attempt to understand the flavor and essence of a city can be aided by reading and thinking about descriptive poems which give an

1. **Washington, D.C.**

a. Reproduce the following passage for the pupils and use as a basis for discussion about Benjamin Banneker, a black mathematician, surveyor, astronomer and inventor.

> When Benjamin Banneker was born, nobody knew then what an important man he would grow up to be. He worked on a farm when he was young, but as he grew older, he became interested in mathematics and science. He made a clock that ran for twenty years without repairs. For years, he wrote books about the weather and the stars.
>
> The greatest honor given to Benjamin Banneker happened while George Washington was President. Benjamin Banneker and several other men were chosen to make a plan for a city in which the presidents of our country could live and work. The men who were chosen drew a very good plan and a beautiful city was built. Many, many people have visited there since. The city is Washington, D.C.
>
> For all of these things that he has done we are proud of Benjamin Banneker.

Adapted from L. Chandler and E. Emanuel,
Graded Biographies of Negroes in America,
P.S. 93, 31 New York Avenue, Brooklyn,
New York, pp. 12-16.

Where did Benjamin Banneker work when he was a child?

As he grew older, in what work did he become interested?

What was unusual about the clock which Banneker made?

About what subjects did he write books?

What great honor was given to Benjamin Banneker while George Washington was President?

2. **San Francisco, California**

a. The attempt to understand the flavor and essence of a city can be aided by reading and thinking about descriptive poems which give an imaginative interpretation of the city. Duplicate and share the following poems about San Francisco:

Trip

I went to San Francisco
I saw the bridges high
Spun across the water
Like cobwebs in the sky.

Langston Hughes

San Francisco

In the morning the city
Spreads its wings
Making a song
In stone that sings

In the evening the city
Goes to bed
Hanging lights
About its head.

Langston Hughes

Arna Bontemps: Golden Slippers - *An Anthology of Negro Poetry for Young Readers*, New York: Harper & Row, 1941, pp. 121-133.

What items are mentioned in the poem?

Does the poem make you feel that there are many (or few) bridges? Why?

What does the presence of bridges tell you about the land and water arrangement of the city?

In what way is a bridge like a cobweb? Use a picture of the Golden Gate bridge as found in San Francisco Is.... John Day Co.)

How can a city spread its wings in the morning? (Why does a bird spread its wings?)

What is the meaning of "Making a song in stone"?

What might a song of the city tell us?

What does the use of lights at night tell us about San Francisco?

What are the similarities and differences between New York City and San Francisco?

Related Activities

Find poems you like about San Francisco and other cities. Share them with the class.

Help the children write class or individual poems about city life.

Collect pictures of bridges in San Francisco and New York for a bulletin board display.

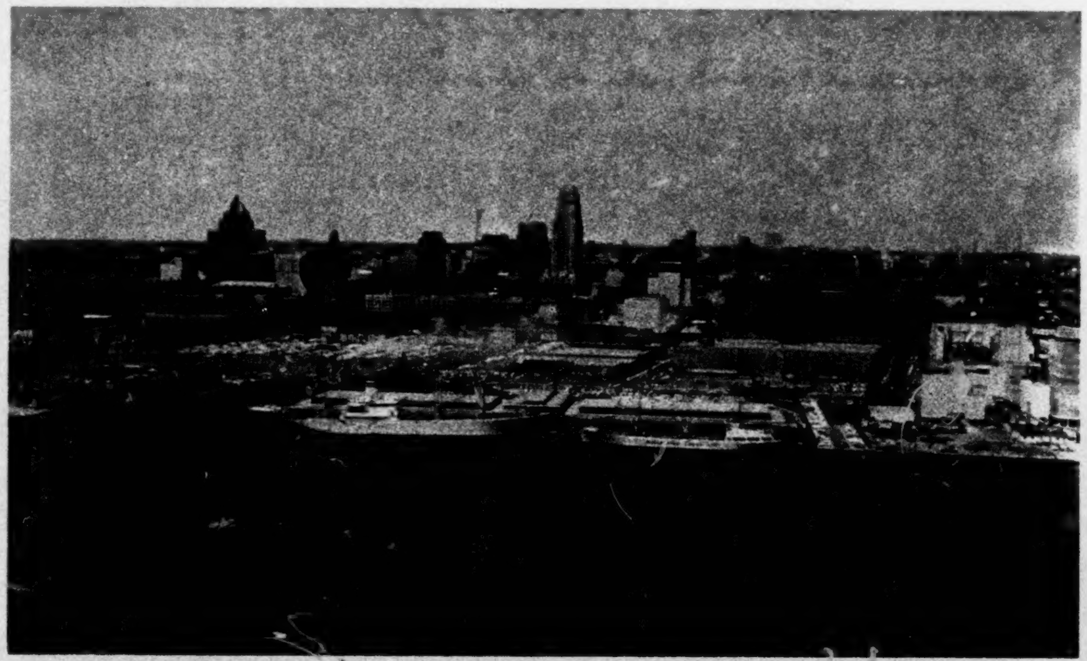
Find out how bridges help to increase the number of people found in New York City during working hours.

THEME C - LIVING AND WORKING IN OTHER CITIES OF THE WORLD

1. Living and Working in Lagos, Nigeria

Help the class realize that cities have similar characteristics even though they may be in different parts of the world.

a. Use an opaque projector to show the class pictures of a few cities in different parts of the world. Include some inland cities, such as Denver, Colorado. (See Figures 6-9.)



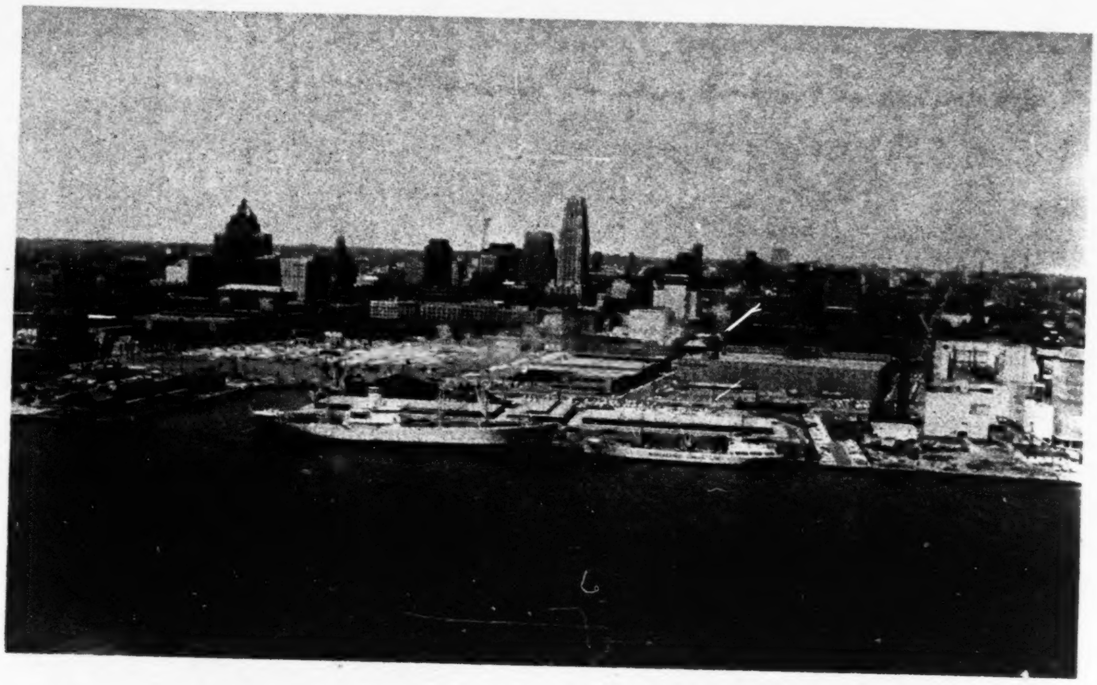
Toronto, capital of Ontario, is located on Lake Ontario. It is a leading Canadian manufacturing and shipping center.

Cooper, Kenneth et. al., The Changing New World, New Jersey: Silver Burdett Co., 1961, p. 388

1. Living and Working in Lagos, Nigeria

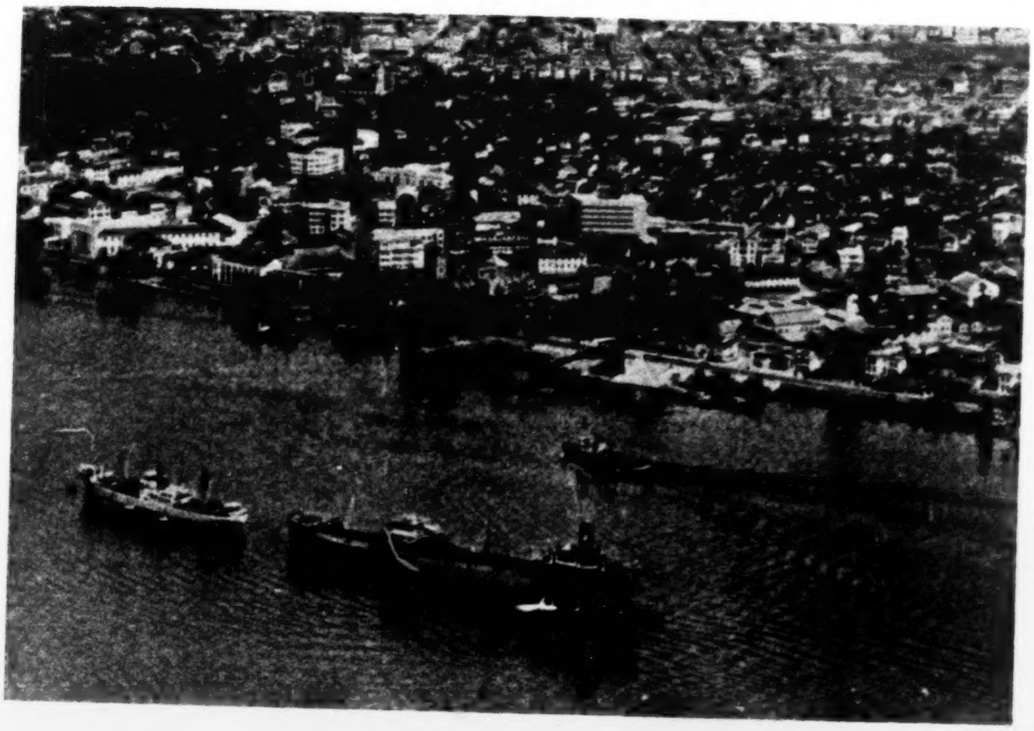
Help the class realize that cities have similar characteristics even though they may be in different parts of the world.

a. Use an opaque projector to show the class pictures of a few cities in different parts of the world. Include some inland cities, such as Denver, Colorado. (See Figures 6-9.)



Toronto, capital of Ontario, is located on Lake Ontario. It is a leading Canadian manufacturing and shipping center.

Cooper, Kenneth et. al., The Changing New World, New Jersey: Silver Burdett Co., 1961, p. 388



Lagos, the federal capital of Nigeria, is a thriving port.

George Kimble and Ronald Steel, Tropical Africa Today. St. Louis: Webster - McGraw-Hill, 1966. p. 22.

Figure 6

b. Collect pictures for a photomural of life in Lagos, Nigeria. The picture might reflect life in the city e.g., commerce, urban housing, contrasts in traditional and modern ways of living, education, religion, etc. Number each picture. Then develop a legend with the class which explains each numbered picture. Some children may be able to formulate descriptive sentences to match each picture. (See Figure 10.)

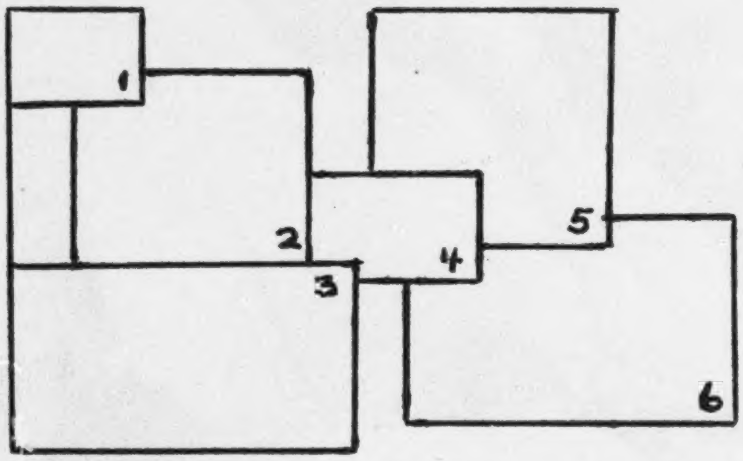


Figure 10

Legend

1. A school in Lagos.

2. Drums in Nigeria.

3. David says, "It is...

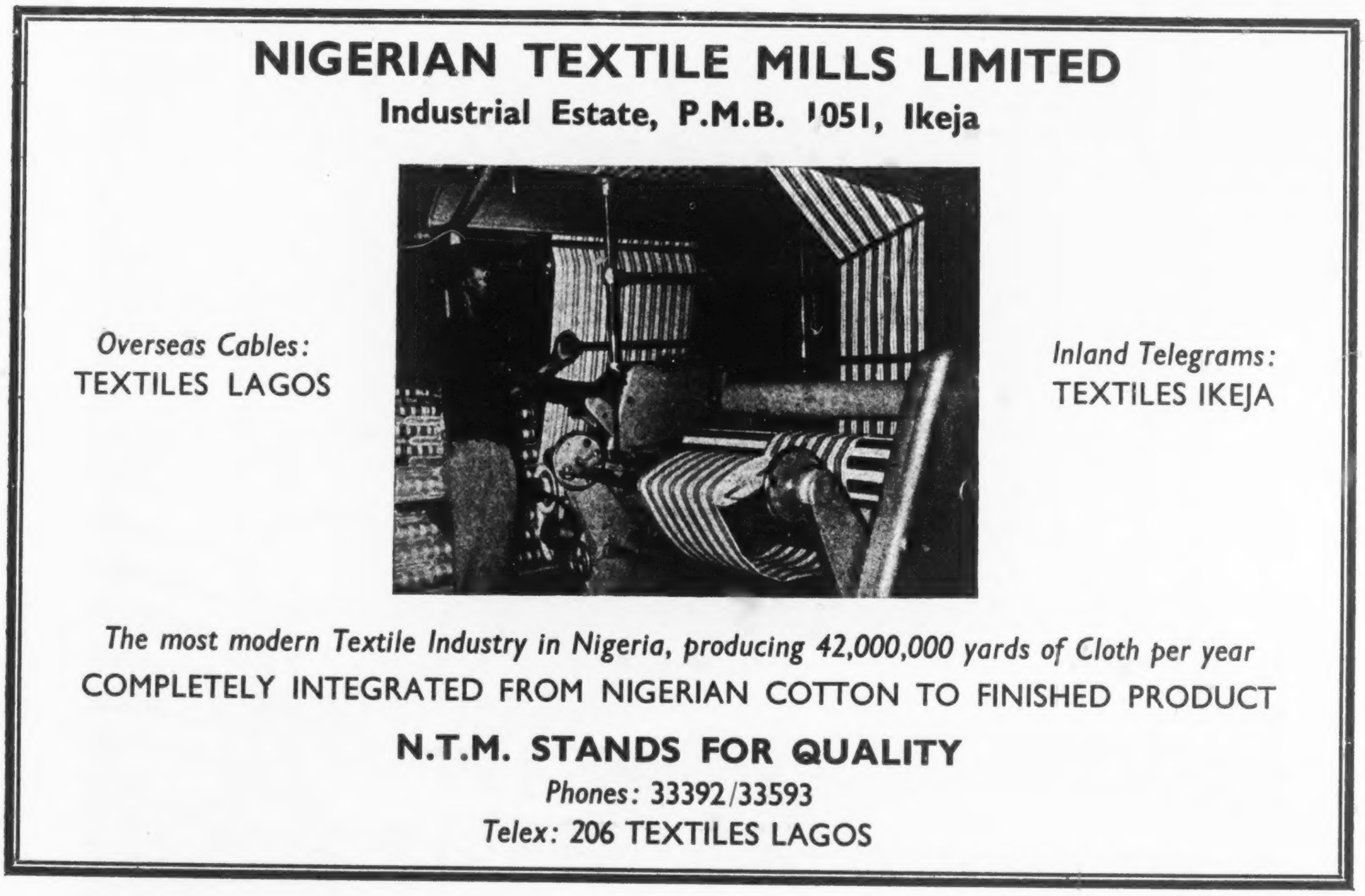
4. Lisa says, "The children are...

5. etc.

6. etc.

c. Collect industrial advertisements for pupil review. Give the children opportunities to deduce the types of jobs available within each of the industries.

Include jobs related to the raw materials through to the finished product. (See Figures 16-19.)



NIGERIAN TEXTILE MILLS LIMITED

Industrial Estate, P.M.B. 1051, Ikeja

Overseas Cables:
TEXTILES LAGOS

Inland Telegrams:
TEXTILES IKEJA

The most modern Textile Industry in Nigeria, producing 42,000,000 yards of Cloth per year

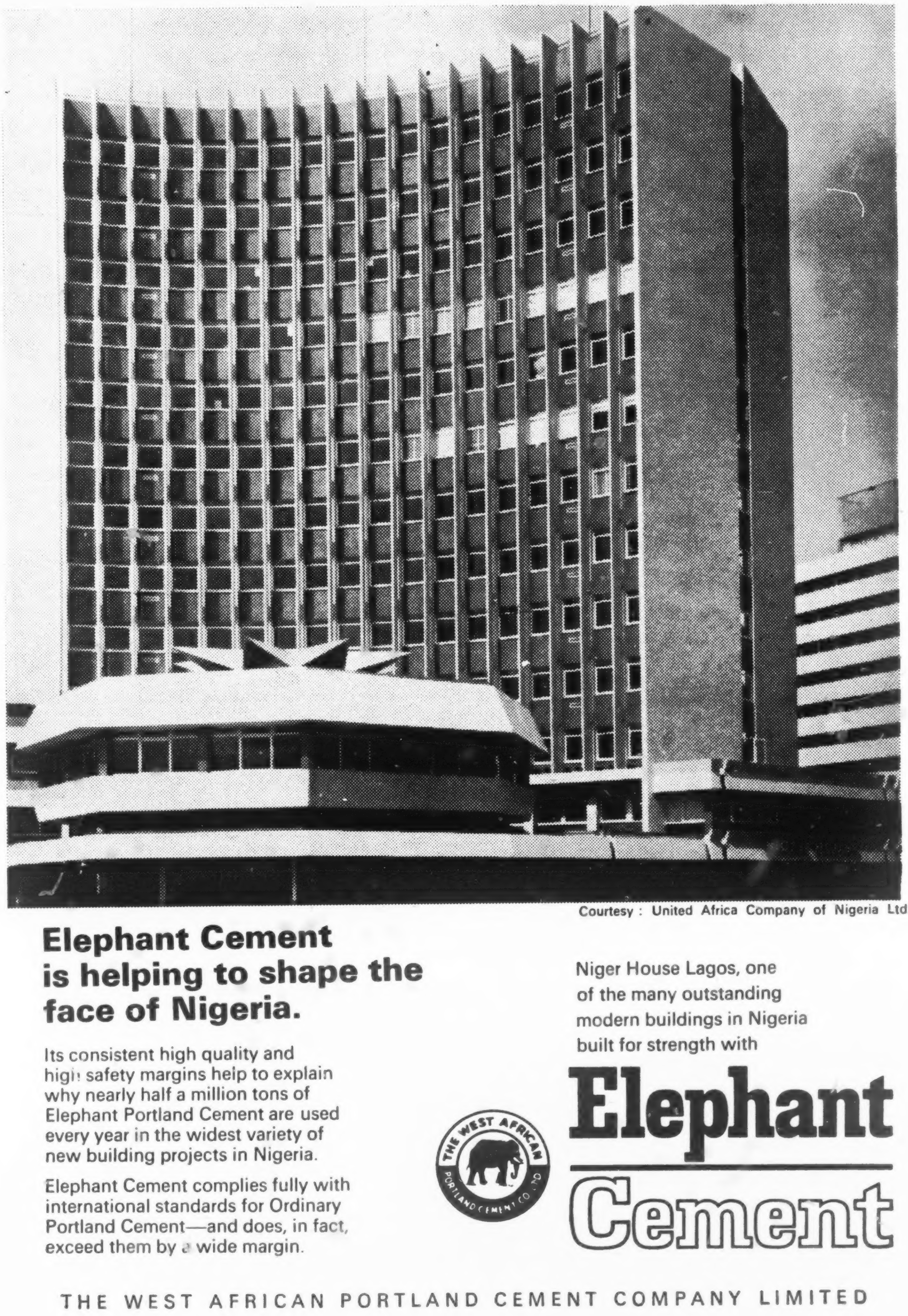
COMPLETELY INTEGRATED FROM NIGERIAN COTTON TO FINISHED PRODUCT

N.T.M. STANDS FOR QUALITY

Phones: 33392/33593
Telex: 206 TEXTILES LAGOS

Nigeria Trade Journal, Vol. 16, No. 2, April/June, 1968, p. vi.

Figure 16



Courtesy : United Africa Company of Nigeria Ltd.

Elephant Cement is helping to shape the face of Nigeria.

Its consistent high quality and high safety margins help to explain why nearly half a million tons of Elephant Portland Cement are used every year in the widest variety of new building projects in Nigeria.

Elephant Cement complies fully with international standards for Ordinary Portland Cement—and does, in fact, exceed them by a wide margin.

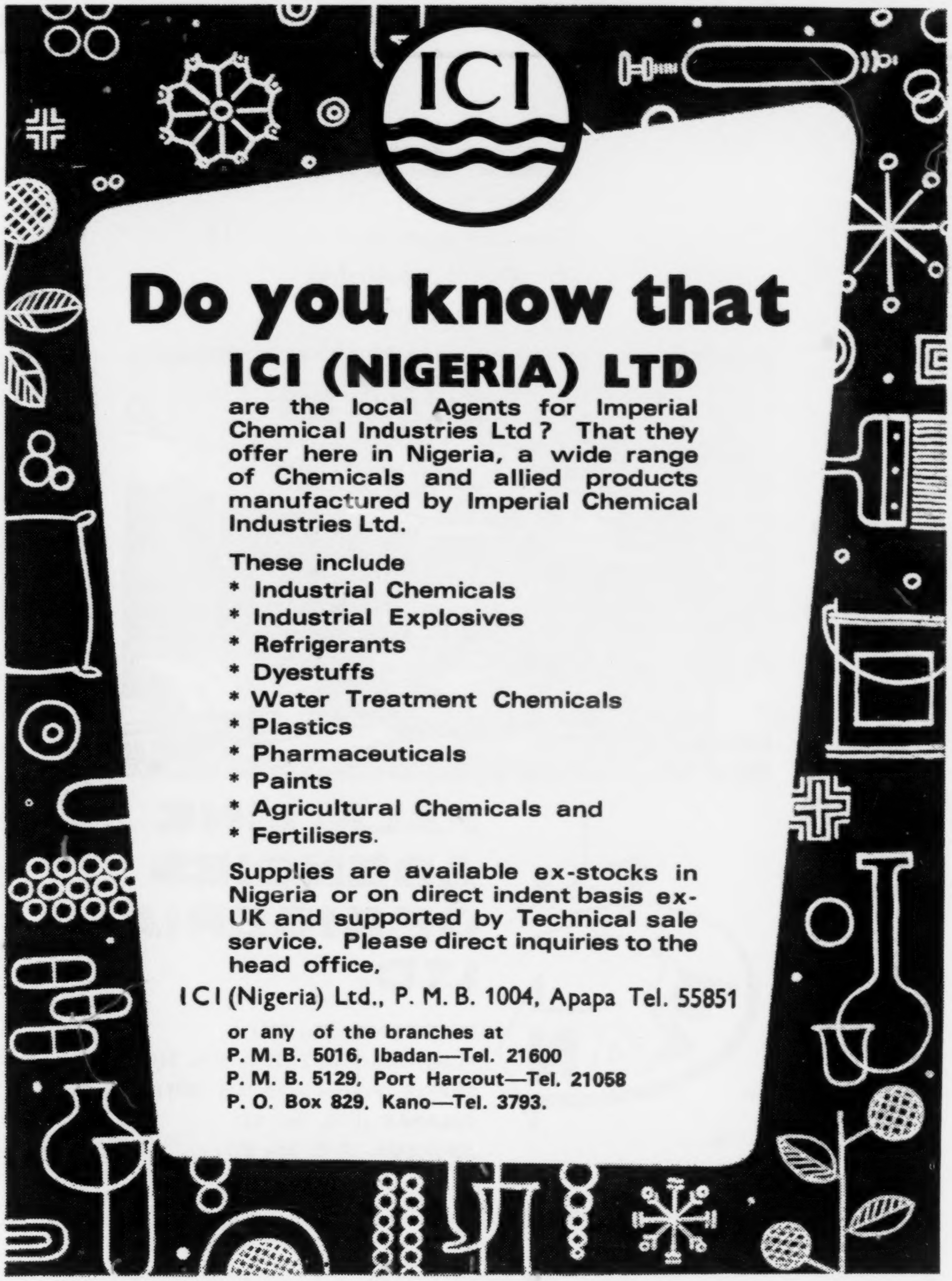
Niger House Lagos, one of the many outstanding modern buildings in Nigeria built for strength with

Elephant Cement

THE WEST AFRICAN PORTLAND CEMENT COMPANY LIMITED

Nigeria Trade Journal, Vol. 16, No. 2, April/June, 1968. P. xiii.

Figure 17



ICI

Do you know that

ICI (NIGERIA) LTD

are the local Agents for Imperial Chemical Industries Ltd? That they offer here in Nigeria, a wide range of Chemicals and allied products manufactured by Imperial Chemical Industries Ltd.

These include

* Industrial Chemicals
* Industrial Explosives
* Refrigerants
* Dyestuffs
* Water Treatment Chemicals
* Plastics
* Pharmaceuticals
* Paints
* Agricultural Chemicals and
* Fertilisers.

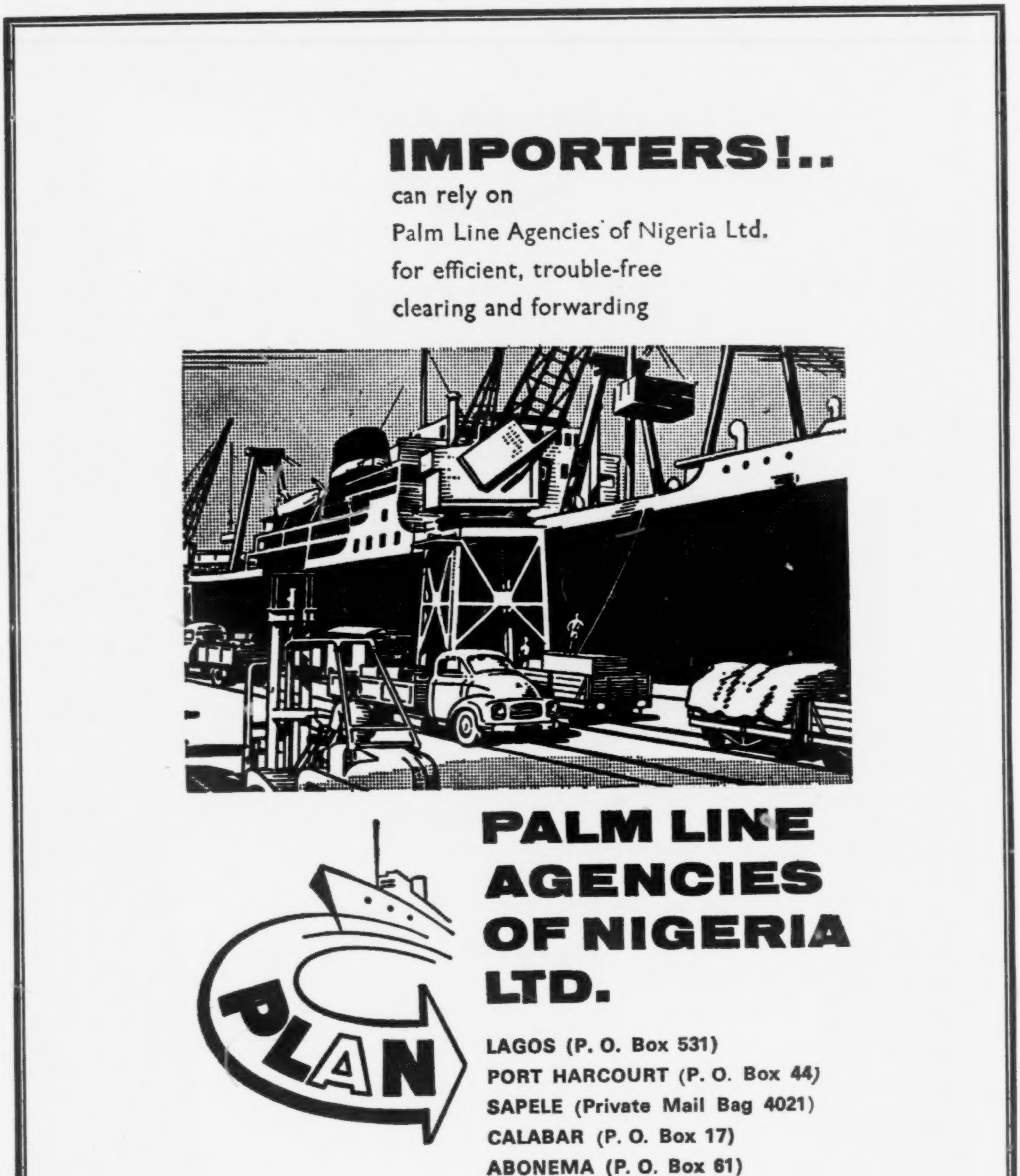
Supplies are available ex-stocks in Nigeria or on direct indent basis ex-UK and supported by Technical sale service. Please direct inquiries to the head office,

ICI (Nigeria) Ltd., P. M. B. 1004, Apapa Tel. 55851

or any of the branches at
P. M. B. 5016, Ibadan—Tel. 21600
P. M. B. 5129, Port Harcout—Tel. 21058
P. O. Box 829, Kano—Tel. 3793.

Nigeria Trade Journal, Vol. 16, No. 2, April/June, 1968, P. xvii.

Figure 18



IMPORTERS!..
can rely on
Palm Line Agencies of Nigeria Ltd.
for efficient, trouble-free
clearing and forwarding

PALM LINE AGENCIES OF NIGERIA LTD.

LAGOS (P. O. Box 531)
PORT HARCOURT (P. O. Box 44)
SAPELE (Private Mail Bag 4021)
CALABAR (P. O. Box 17)
ABONEMA (P. O. Box 61)

Nigeria Trade Journal, Vol. 16, No. 2, April/June, 1968, p. xvi.

Figure 19

d. Small groups of children may develop a chart of the industries found in Lagos, Nigeria.

Industries	Types of Jobs
Soap Manufacturers	
Textile Mills	
Printers	
Laundries	
Cabinet Makers	
Bakeries	
Flour Mills	

THEME D - HOW PEOPLE OF THE WORLD ARE BROUGHT CLOSER THROUGH COMMUNICATION

1. Music as a Form of Communication

a. Explore the role of music as a means of communication. Some calypsos suggest a flavor of the culture of West Indians who are a part of the population of New York City. From this listening experience children can discover that we can also learn about the culture of a people by listening to their music.

Teach the Jamaican folk song "Day, Dah Light" to the class.

Day, O! -- Day, O!
Day dah light - break, me wan' go home.
Come Missa Tallyman, come tally me banana
Day, dah light-break, me wan' go home.
Come here for work - didn't come here for idle
Day, dah light-break, me wan' go home.

Beatrice Landeck, Echoes of Africa in Folksongs of the Americas, New York: David McKay, 1961, p. 89.

What language was being sung?

When and where have you heard anyone speak with this pronunciation of words?

What do you think these expressions mean?
"me wan' go home"
"tally me banana"
"didn't come here for idle"

From where do these people come?
Elicit from the class or tell them "the West Indies."

Do any of your parents come from the West Indies?
If so, what island?

b. Help the children locate the West Indies on the map and identify the major islands. (Barbados, Trinidad, Jamaica, etc.)

Review the fact that many West Indians settled in New York City.

What could we learn about the culture or traditions of West Indians from the song "Day, Dah Light?"

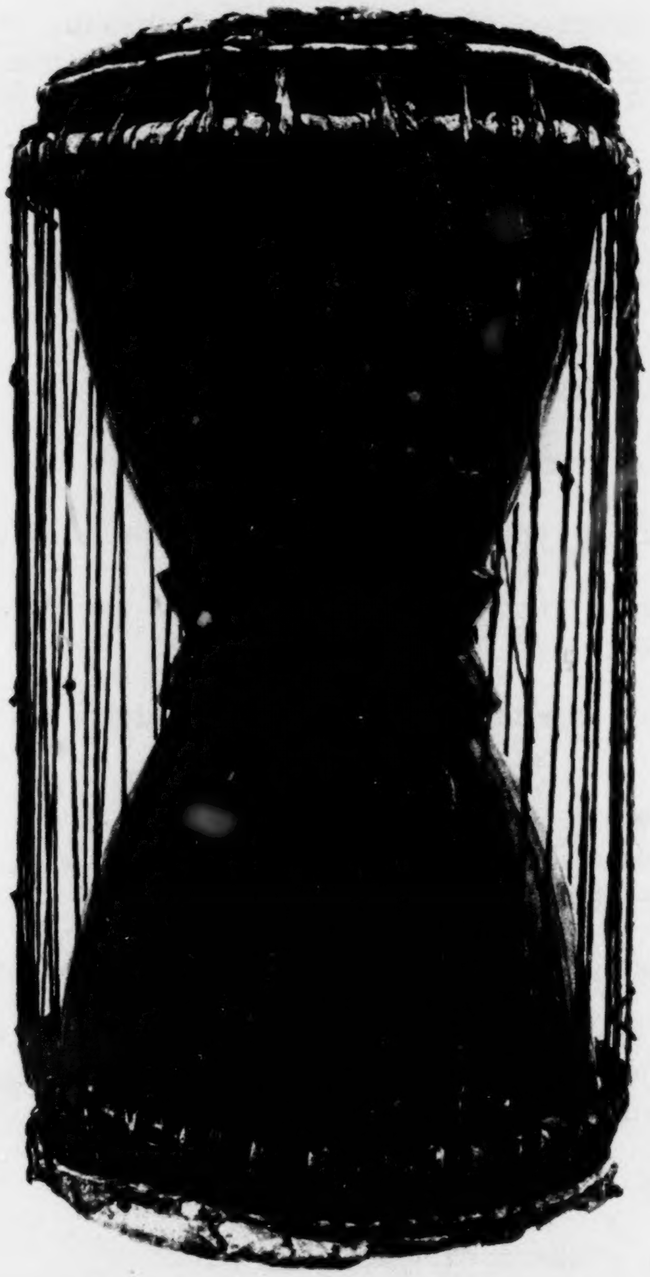
Men earning their living loading ships' cargoes of bananas on the docks.
They sing as they wait to get paid.

What do we call the folk music of the West Indies?

c. Introduce the talking drum as a means of communication. (See Figure 20.)

Background for Teacher

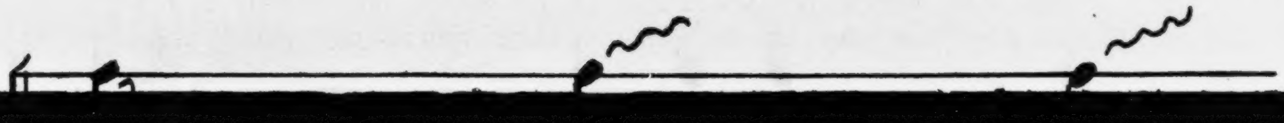
The drum has been used in Nigeria by the Yoruba people as a means of communication; in fact, some are called "talking drums" because tones can be produced which closely approximate the spoken language.



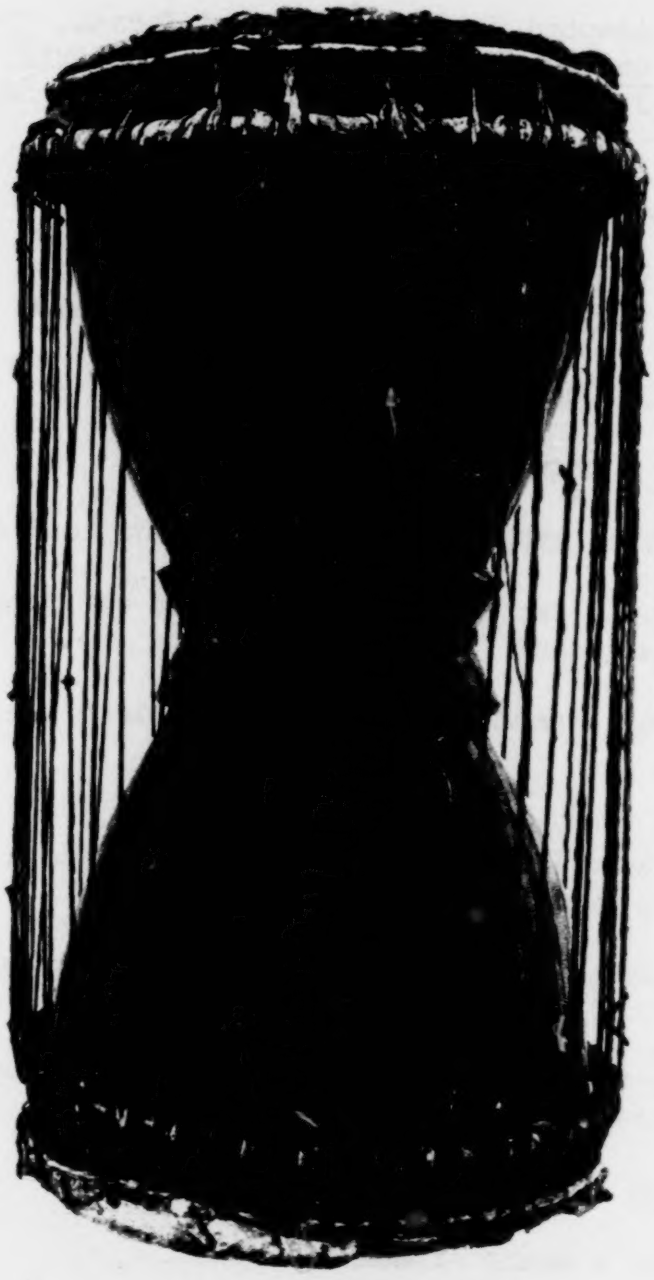
◆ 11. The talking drum actually plays different notes. The drummer carries it under his arm. He squeezes the strings, pulling the drumhead tighter and raising the pitch. A good player can control the pitches and the rhythms so well that the drum really sounds like the human voice.

African Arts School Supplements
Program, African Studies Center,
University of California,
Los Angeles, California 90024

High

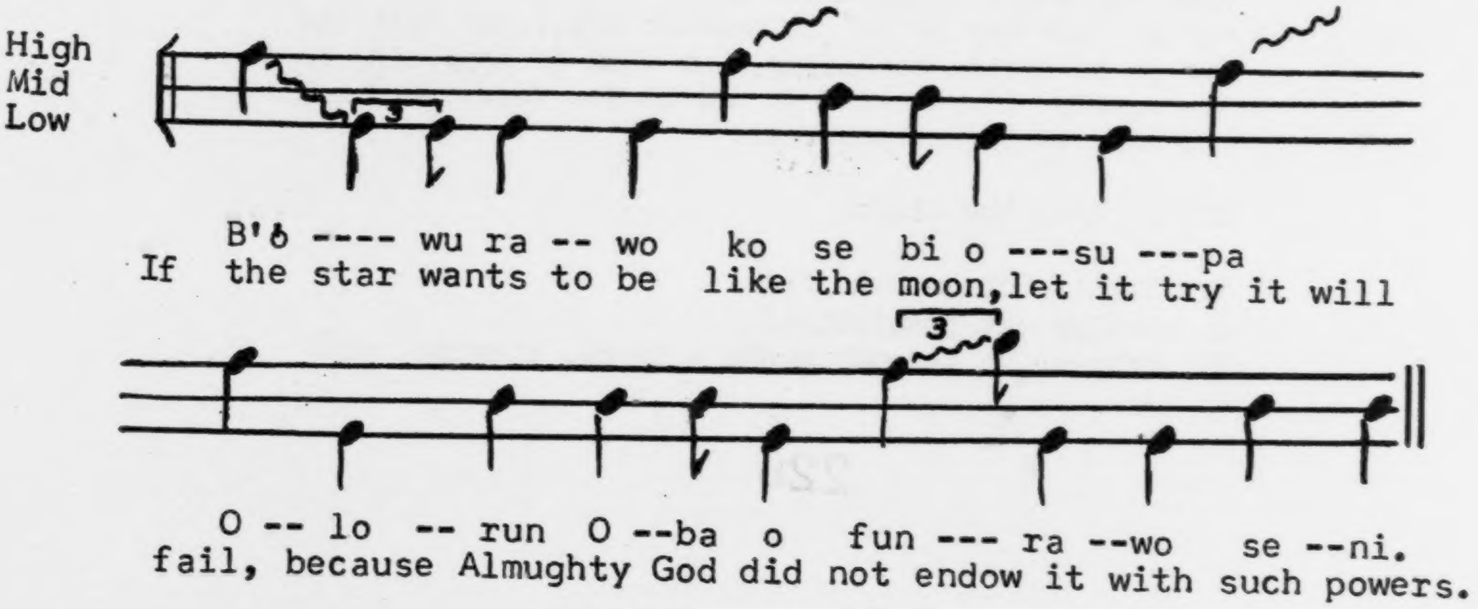


The drum has been used in Nigeria by the Yoruba people as a means of communication; in fact, some are called "talking drums" because tones can be produced which closely approximate the spoken language.



11. The talking drum actually plays different notes. The drummer carries it under his arm. He squeezes the strings, pulling the drumhead tighter and raising the pitch. A good player can control the pitches and the rhythms so well that the drum really sounds like the human voice.

African Arts School Supplements
Program, African Studies Center,
University of California,
Los Angeles, California 90024


High
Mid
Low
3
B'ȯ ---- wu ra -- wo ko se bi o ---su ---pa
If the star wants to be like the moon, let it try it will
3
O -- lo -- run O --ba o fun --- ra --wo se --ni.
fail, because Almughty God did not endow it with such powers.

Talking Drum and proverb of the Yoruba people in Nigeria
Figure 20.

1. Describe to the children how the talking drum is played.

The talking drum is shaped like an hourglass. The ends are covered with stretched skin. Cords are attached on the sides going from end to end. The drum is hung from the drummer's left shoulder and hit with a curved stick. The drummer can make different tones by pressing his left elbow against the drum's head. A drummer can "talk" with his drum in a special drum language. Talking drums can be used for sending messages over long distances, leading dances or reciting proverbs as illustrated. (See Figure 20.)

Adapted From: Forman and Forman, The Land and People of Nigeria, Philadelphia: J.B. Lippincott, 1964, pp. 85 and 86.

How might a drummer obtain stretched skin?

Name the parts of the body a drummer must use in order to send a message on the Talking Drum.

How important is skill in sending messages?

What is the "head" of a drum?

Look at pictures of other types of drums. Find the head on each.

Why do you suppose people from other parts of the world cannot understand the drum language?

What are other means of communicating might Nigerians use?

Related Activities

Children may use African proverbs which can be said in high, mid, and low tones to imitate a talking drum.

Children might pantomine the body actions needed to play the talking drum.

Collect pictures illustrating modern communications facilities used by Nigerians for bulletin board displays or scrapbooks.

2. Art as a Form of Communication

a. Explore the role of art as a means of communication.

Display paintings done by Afro-American artists and discuss how the artists illustrate different emotions.

Did you ever want to tell about the way you felt when you were happy, sad, sick or troubled and you couldn't find the words to describe it at all? We often try to say it "the way it is" in another way...not just the way it is inside ourselves, but what is happening in the world. If you were at a loss for words, how might you illustrate how you feel?

Elicit from the class:

1. Expression on your face.
2. Acting out (pantomine).
3. Expression through music - dance, singing, etc.
4. Art.

What do you see in the picture?

What do the expressions on the people's faces tell us?

What things in the picture tell us that this is a city scene?

How would you describe the neighborhood?

What is unusual about this kind of picture? (things pasted on top of each other, etc.... This is called a collage).

What is the artist trying to tell us?

Related Activity

Have the children make a collage(s) to illustrate the following:

How the world at home looks to you.
How you feel about something.
Class or individual project.

THEME E - HOW PEOPLE OF THE WORLD ARE BROUGHT CLOSER THROUGH TRANSPORTATION

1. Lagos, Nigeria

   a. Review a few facts about Lagos (e.g., island city, many industries, traffic problems) and help the students see the implications for transportation. (See Figures 70-73 in Curriculum Bulletin, Grade 2, How People Live in City Communities Around the World, 1968-69 Series, No. 2.)

      What kinds of transportation would you expect to see in Lagos?

      What kinds of transportation problems would you expect to find in an island city?

      How might the many industries located in Lagos affect transportation?

      What kinds of transportation would be needed to transport manufactured goods from factories to stores? to other parts of Nigeria? to other parts of the world?

   b. Show the class a picture of a Nigerian street scene.(See Figure 22.)

      What different kinds of transportation can you find in this picture?

      How are these methods of traveling similar to those found in New York City?

      Why are traffic regulations necessary?

      What kinds of traffic regulations would you suggest if you were Traffic Commissioner in Lagos?

   c. Show pictures of products from Nigerian industries which are related to transportation. (See Figure 23.)

      Why have Nigerians decided that manufacturing automobile tires is a good industry?

THEME F - PEOPLE AROUND THE WORLD OBSERVE SPECIAL DAYS AND CUSTOMS

Customs in the United States

1. Provide an opportunity for the children to focus upon some American customs.

    a. Introduce the study of customs with a lesson on patriotism. Point out to the class that poetry is sometimes used to express patriotic ideas. Motivate interest through a question, such as the following:

    > In what way do we show that we love our country, America? (Pledge of Allegiance, salute to our flag, patriotic songs.) The poet, Langston Hughes, a famous New Yorker, tells of his love for America in a different way. Let's listen to what he says in the poem, "I, too, Sing America."

I, too, Sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.
Beside.
They'll see how beautiful I am
And be ashamed -

I, too, am America.

Arna Bontemps, editor, American Negro Poetry.

Customs in the United States

1. Provide an opportunity for the children to focus upon some American customs.

   a. Introduce the study of customs with a lesson on patriotism. Point out to the class that poetry is sometimes used to express patriotic ideas. Motivate interest through a question, such as the following:

      In what way do we show that we love our country, America? (Pledge of Allegiance, salute to our flag, patriotic songs.) The poet, Langston Hughes, a famous New Yorker, tells of his love for America in a different way. Let's listen to what he says in the poem, "I, too, Sing America."

I, too, Sing America.

I am the darker brother.
They send me to eat in the kitchen
When company comes,
But I laugh,
And eat well,
And grow strong.

Tomorrow,
I'll be at the table
When company comes.
Nobody'll dare
Say to me,
"Eat in the kitchen,"
Then.
Beside.
They'll see how beautiful I am
And be ashamed -

I, too, am America.

Arna Bontemps, editor, American Negro Poetry.
New York: Hill and Wang, 1963, p. 64.

Why did Langston Hughes call his poem, "I, Too, Sing America?"

For what group of people is he speaking when he says "I"?

Which line suggests to us that he is talking about the Afro-American?

Langston Hughes uses the word "brother" in the second line. What does this tell us about how he sees all Americans or America?

What does he mean by "eat in the kitchen?"

Why will America be "ashamed"?

Of what is America ashamed?

Do you think America is ashamed today?

Do you think that America has always treated her Afro-American brother justly? Why?

What are some other examples of unfair treatment of "our darker brother?"

b. Help the children understand that some American street chants have some similarity with African chants. Teach the chants "Miss Jennie Jones" and "Ma's Gonna Buy Me."

Background for Teacher

Children everywhere have played games, and sung chants and rhymes that have origins in other parts of the world. The call and response games, played in some urban centers, have their roots in a chant form peculiar to African music. This form, as demonstrated in the accompanying examples, has a leading line and a response. Teach the children the following games. Allow ample opportunity for them to develop additional verses for each game.

In some communities in New York City, children play other call and response games; some involve hand clapping. Perhaps the children can teach them to the class and share them with other classes.

Miss Jennie Jones

Two lines of children approach each other. The first line asks the question. The children in the second line answer as they dramatize the action. They change places and the game is repeated.

CALL: I come to see Miss Jennie Jones,
And how is she today?

RESPONSE: She's washing!

CALL: I come to see Miss Jennie Jones,
And how is she today?

RESPONSE: She's ironing!

CALL: I come to see Miss Jennie Jones,
And how is she today?

RESPONSE: She's sick!

CALL: I come to see Miss Jennie Jones,
And how is she today?

RESPONSE: She's dead!

some similarity with African chants. Teach the chants "Miss Jennie Jones" and "Ma's Gonna Buy Me."

Background for Teacher

Children everywhere have played games, and sung chants and rhymes that have origins in other parts of the world. The call and response games, played in some urban centers, have their roots in a chant form peculiar to African music. This form, as demonstrated in the accompanying examples, has a leading line and a response. Teach the children the following games. Allow ample opportunity for them to develop additional verses for each game.

In some communities in New York City, children play other call and response games; some involve hand clapping. Perhaps the children can teach them to the class and share them with other classes.

Miss Jennie Jones

Two lines of children approach each other. The first line asks the question. The children in the second line answer as they dramatize the action. They change places and the game is repeated.

CALL: I come to see Miss Jennie Jones,
And how is she today?

RESPONSE: She's washing!

CALL: I come to see Miss Jennie Jones,
And how is she today?

RESPONSE: She's ironing!

CALL: I come to see Miss Jennie Jones,
And how is she today?

RESPONSE: She's sick!

CALL: I come to see Miss Jennie Jones,
And how is she today?

RESPONSE: She's dead!

-Margaret Taylor, Did You Feed My Cow? New York: Thomas Crowell Company, 1956, p. 26.

Ma's Gonna Buy Me

Caller and response group clap in rhythm.

CALL: Well, boys and girls,
You just should know,
Ma's gonna buy me
A big sea boat!

RESPONSE: And if that boat should happen to sink?

CALL: Ma's gonna buy me
A diamond ring!

RESPONSE: And if that ring turns to brass?

CALL: Ma's gonna buy me
A looking glass!

RESPONSE: And if that looking glass gets broke?

CALL: Ma's gonna buy me
A billy goat!

RESPONSE: And if that billy goat gets bony?

CALL: Ma's gonna buy me
A Texas pony!

RESPONSE: And if that pony runs away?

CALL: Ma's gonna whip me all the way!

Margaret Taylor, Did You Feed My Cow? New York:
Thomas Crowell Company, 1956, p. 31.

Customs in Africa

1. People in different cultures may have different ways of passing on knowledge and traditions. Help the children understand and appreciate how many Africans use folk tales, proverbs, games, and art to preserve cultural beliefs.

Background for Teacher

The first African historians were probably the storytellers who traveled around collecting and telling stories. They were professionals who perfected the art being practiced by many people. Most Africans know many folk tales and enjoy sharing them. In this way customs, attitudes, beliefs, and legends can be preserved through generations.

a. Read the folk tale "Wikki, the Weaver" in Tales from the Story Hat by Verna Aardema, New York: Coward, 1960.

What did Wikki learn from the spider?

How was he able to discover how weaving is done? (patient observation)

How was he able to improve his nets? (trial and error)

What might this tell you about solving a problem?

How might you improve on the way Wikki used to solve his problem?

b. Duplicate and distribute a few Nigerian proverbs. Have the children analyze them for their hidden meanings, common-place truths, and applicability to their own personal experiences.

CALL: Ma's gonna buy me
A billy goat!

RESPONSE: And if that billy goat gets bony?

CALL: Ma's gonna buy me
A Texas pony!

RESPONSE: And if that pony runs away?

CALL: Ma's gonna whip me all the way!

Margaret Taylor, Did You Feed My Cow? New York: Thomas Crowell Company, 1956, p. 31.

Customs in Africa

1. People in different cultures may have different ways of passing on knowledge and traditions. Help the children understand and appreciate how many Africans use folk tales, proverbs, games, and art to preserve cultural beliefs.

Background for Teacher

The first African historians were probably the storytellers who traveled around collecting and telling stories. They were professionals who perfected the art being practiced by many people. Most Africans know many folk tales and enjoy sharing them. In this way customs, attitudes, beliefs, and legends can be preserved through generations.

a. Read the folk tale "Wikki, the Weaver" in Tales from the Story Hat by Verna Aardema, New York: Coward, 1960.

What did Wikki learn from the spider?

How was he able to discover how weaving is done? (patient observation)

How was he able to improve his nets? (trial and error)

What might this tell you about solving a problem?

How might you improve on the way Wikki used to solve his problem?

b. Duplicate and distribute a few Nigerian proverbs. Have the children analyze them for their hidden meanings, common-place truths, and applicability to their own personal experiences.

Choose from the following proverbs:

Not to know is bad; not to wish to know is worse.

Before healing others, heal thyself.

Seeing is better than hearing.

The day on which one starts out is not the time to start one's preparations.

He who is being carried does not realize how far the town is.

When the mouse laughts at the cat, there is a hole nearby.

Charlotte and Wolf Leslau, African Proverbs, New York: Peter Pauper Press, 1962.

How can you tell that these sayings have some truth in them?

Tell the children that these sayings are called proverbs.

Why would people use proverbs?

What can proverbs tell us about the life of a group of people? (e.g., their value system)

Help the children change some of the proverbs into their own words.

Encourage the children to collect proverbs used in the United States. These proverbs may be compared or contrasted with the Nigerian proverbs.

c. Teach the game "Oware" to the class. (See Figure 24.)

Background for Teacher

Children everywhere play games for relaxation and fun. Often the games are an imitation of adult games and have educational value as well. One such game played throughout West Africa is Oware.

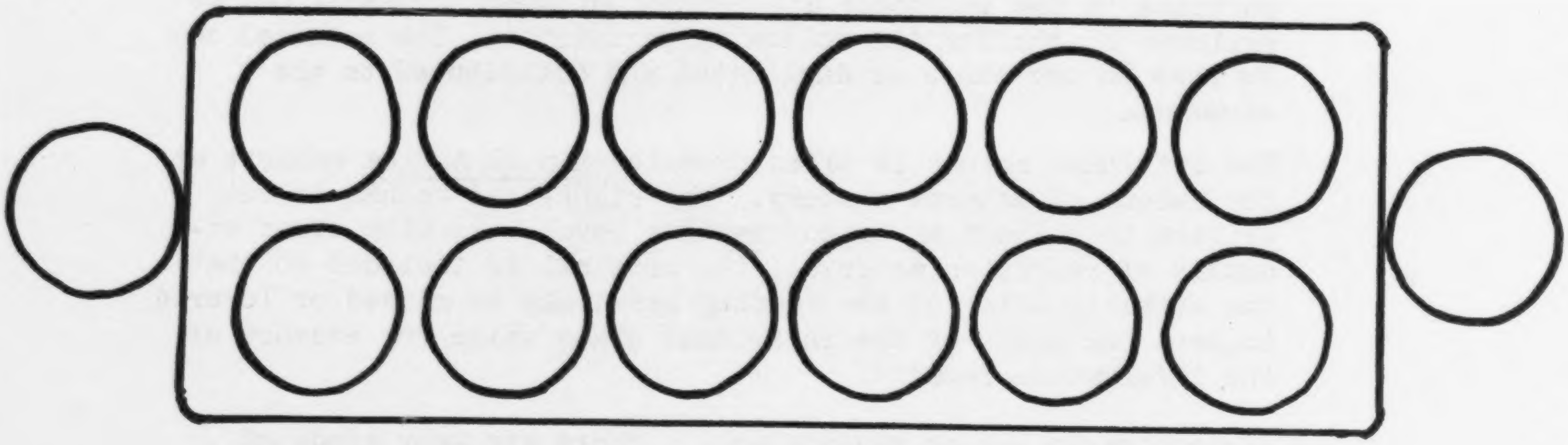


Figure 24

Have the children bring in egg cartons. Attach paper cups to either end to create a playing board similar to the one in Figure 24. The rules for playing Oware are elaborate but the teacher may, with the children, make their own rules for playing the game. Two examples follow:

Two players face each other. The six cubicles closest to each player belong to that player.

Method A

There is a prearranged maximum number of seeds to go into each cubicle. Assume five to be that number; it can be any number. Plastic discs are each labeled on one side with a number from one to ten. With the numbered sides facing the table, the first player chooses a disc. If he chooses the disc numbered 7, he may put 5 seeds in the first cubicle and 2 in the second cubicle. Five is the maximum number of seeds which must be placed in each cubicle for the remainder of the game.

The second player repeats the same procedure and chooses, perhaps, disc numbered 4. He placed four seeds in the first cubicle. The first round is over; the second round is a duplicate of the first. The first player to fill all six boxes with five seeds in each is the winner.

Method B

With the palm of his hand facing up, the first player tosses six seeds (jacks, small cubes, etc.) into the air, trying to catch them on the back of his hand. With the seeds on the back of his hand, he tosses again, this time trying to catch as many as possible in the palm of his hand. The number of seeds caught in the palm of his hand go into the first cubicle. The number of seeds placed in the first cubicle must be maintained for the remainder of the game.

The second player repeats the process: First toss - catch the seeds on the back of the hand. Second toss - catch the seeds in the palm of the hand. Seeds caught go into the first cubicle on the second player's side according to the prearranged number. The first player to fill all six of his cubicles with the prearranged number of seeds is the winner.

d. Reading material may be used to motivate interest in the meaning and use of African masks.

Background for Teacher

The essential beliefs of African societies can be traced through artistic expressions. The functional quality of African art is found in the formation, structure, and use of masks. Their importance in the influence and control of human behavior can be explored by sharing the following paragraphs. The material may be read to the class or duplicated and distributed to the students.

The left-hand column is taken from the Man in Africa exhibit at the Museum of Natural History. The right-hand column is rewritten to reflect an easier reading level. As with other examples of rewritten material, the original is included so that the sophistication of the reading level may be raised or lowered to meet the needs of the individual class while the essence of the information remains.

African masks are as diverse as their functions. A mask may be designed to convey a certain feeling of awe, respect or humor. Or it may derive its character from that of the owner. Most, if not all, masks belong to a total costume concealing the wearer's identity, so that his actions are not taken personally. Especially in the case of masks worn by judges, as with the wigs or robes Western judges wear, the idea is that society itself, not the individual passes judgment. A mask may condumn a murderer, extract compensation from a their, bless the fields, secure wartime offenders, but no man has the right

There are many kinds of African masks. A mask is planned to tell an idea. The idea may be funny or serious. Most masks are worn with a costume so that the person is not known. The person is hidden because what his mask and dance may say should be the ideas and thoughts of the whole community. This is seen in masks worn by judges.

A mask may protect you, punish you, scold you, or ask for things you need. Some masks tell about people in the family who have died. Other masks tell about important or famous

With the palm of his hand facing up, the first player tosses six seeds (jacks, small cubes, etc.) into the air, trying to catch them on the back of his hand. With the seeds on the back of his hand, he tosses again, this time trying to catch as many as possible in the palm of his hand. The number of seeds caught in the palm of his hand go into the first cubicle. The number of seeds placed in the first cubicle must be maintained for the remainder of the game.

The second player repeats the process: First toss - catch the seeds on the back of the hand. Second toss - catch the seeds in the palm of the hand. Seeds caught go into the first cubicle on the second player's side according to the prearranged number. The first player to fill all six of his cubicles with the prearranged number of seeds is the winner.

d. Reading material may be used to motivate interest in the meaning and use of African masks.

Background for Teacher

The essential beliefs of African societies can be traced through artistic expressions. The functional quality of African art is found in the formation, structure, and use of masks. Their importance in the influence and control of human behavior can be explored by sharing the following paragraphs. The material may be read to the class or duplicated and distributed to the students.

The left-hand column is taken from the Man in Africa exhibit at the Museum of Natural History. The right-hand column is rewritten to reflect an easier reading level. As with other examples of rewritten material, the original is included so that the sophistication of the reading level may be raised or lowered to meet the needs of the individual class while the essence of the information remains.

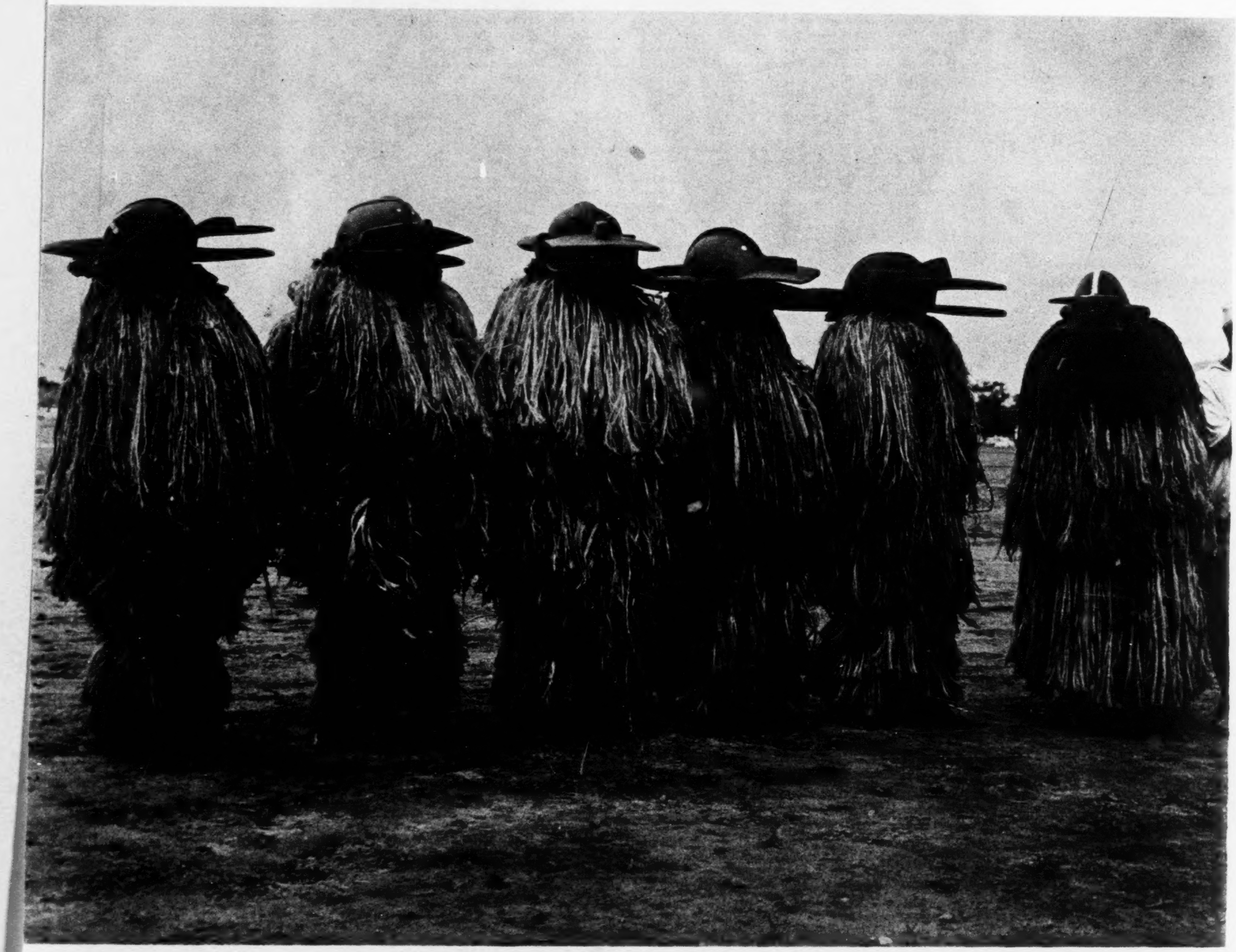
African masks are as diverse as their functions. A mask may be designed to convey a certain feeling of awe, respect or humor. Or it may derive its character from that of the owner. Most, if not all, masks belong to a total costume concealing the wearer's identity, so that his actions are not taken personally. Especially in the case of masks worn by judges, as with the wigs or robes Western judges wear, the idea is that society itself, not the individual passes judgment. A mask may condumn a murderer, extract compensation from a their, bless the fields, secure wartime offenders, but no man has the right to judge others. All authority is held and all judgment given in the name of the ancestors. Some masks represent the founding ancestor; other "portrait masks" recall great people more recently dead. Some are totemic or stand for certain animal qualities needed on given occasions.

-Exhibit "Masks and Social Control," Man in Africa, Museum of Natural History.

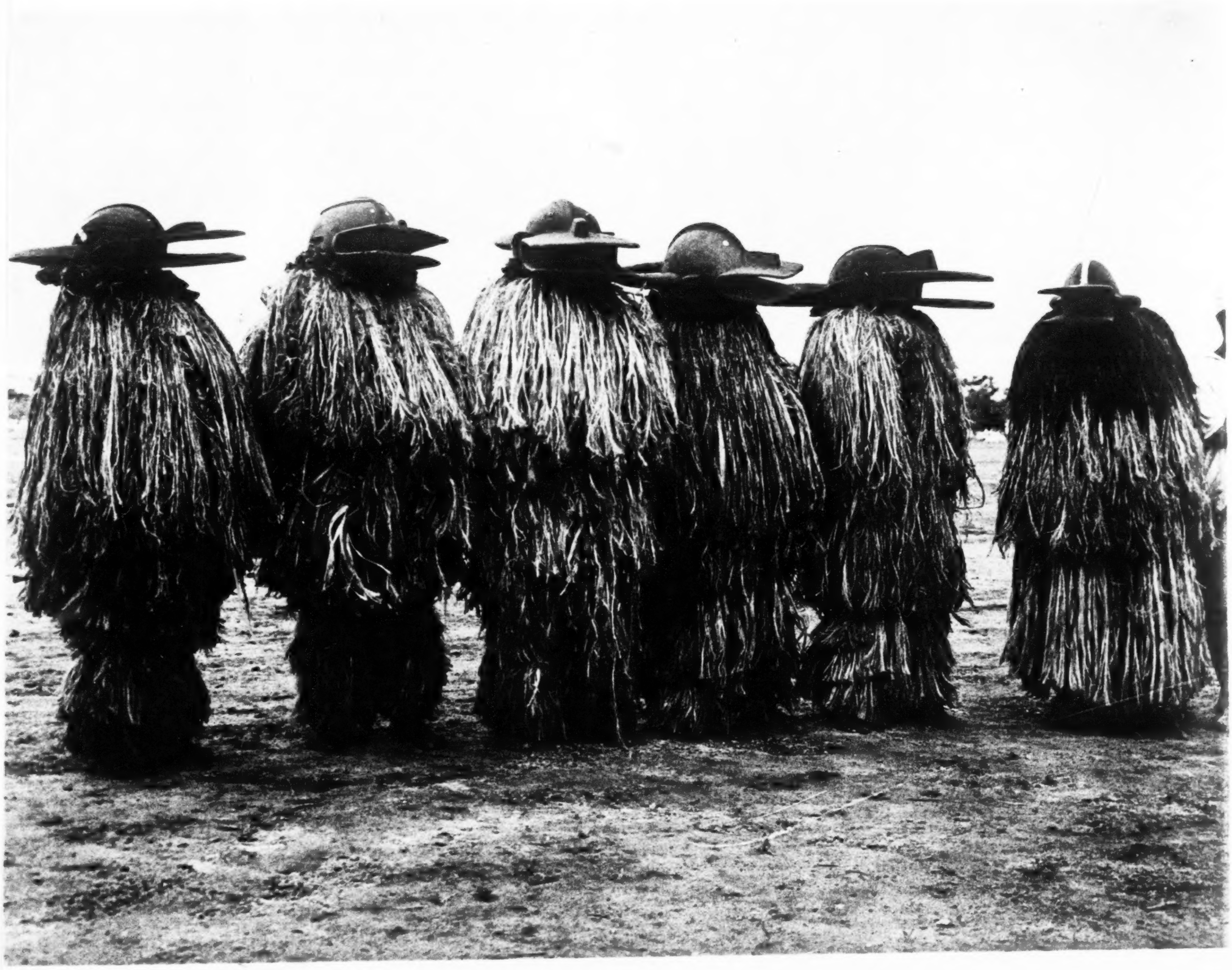
There are many kinds of African masks. A mask is planned to tell an idea. The idea may be funny or serious. Most masks are worn with a costume so that the person is not known. The person is hidden because what his mask and dance may say should be the ideas and thoughts of the whole community. This is seen in masks worn by judges.

A mask may protect you, punish you, scold you, or ask for things you need. Some masks tell about people in the family who have died. Other masks tell about important or famous people.

e. Collect pictures of African masks for a bulletin board display. A few masks may be shown with an opaque projector during a discussion period. (See Figures 25-27.)



e. Collect pictures of African masks for a bulletin board display. A few masks may be shown with an opaque projector during a discussion period. (See Figures 25-27.)



Courtesy of the Federation of Nigeria

Figure 25

Why do masks look different?

What ideas could be shown in a mask?

Why does the costume of a judge hide his face and body? Help children compare this to the robe worn by judges in Western societies. For example, when a trial opens in Western society the words spoken are, "The people versus...." Why?

What is the community? Help children think of other words to describe a community.

What might be some of the needs of the community?

What does your community think about?

Why do you suppose people in different communities sometimes think in different ways?

Why do you suppose that some important people are remembered in masks?

Name ways that we remember important or famous people. Name some famous people you have learned about this year. How do we remember them?

What can masks tell you about how some Africans think and feel?

f. Provide an opportunity for the class to make masks of papier-mache.

Materials Needed:

wallpaper paste
old newspapers (black and white and colored)
oilcloth or plastic to work on
Large bowl in which to mix wallpaper paste
paint

Procedure:

Divide the class into pairs of children. Tear the newspapers into 1" strips. Mix water and wallpaper paste in a bowl.

Working in pairs, children may ball dry newspaper to form a mass approximately 12" long. Cover the mass with layers of 1" strips wet with wallpaper paste. Four layers are suggested; alternate a printed newspaper layer with a layer using the colored comic section to keep track of the number of layers used. When dry, the mass can be cut in half length-wise giving each child one full face mask.

The masks can be individualized by adding small masses of presoaked newspaper to make and accentuate facial features, e.g., cheeks and forehead can be built up to achieve sunken eyes, or a bulging eye effect can be made by adding small masses for eyes. The masks can be painted when dry.

Related Activities

Skits may be developed reflecting the functional nature of the masks. Children can make up stories giving meaning to the masks by, e.g., dramatizing the life of a famous person, or telling the story of a very smart person as reflected in a mask with a large forehead.

Have individual children or the class write a story for a class or grade newspaper describing how a mask can tell a story.

A small committee may visit the school library to get books about African masks. An oral report can be followed by a book or picture sharing session.

Look at pictures of other masks as found in Art in Africa by Shirley Glubok. Read to the children the description next to each mask. Help them relate this information to the value systems followed by some African tribes.

Find out about other groups of people who make masks, e.g., the American Indian.

Visit the Museum of Natural History to see African and American Indian masks.

g. Introduce the children to samples of African art.

The artistic expression of a people is an additional indicator of their culture and customs. Cultures are influenced by and sometimes borrow from other cultures whenever contacts are made. The relationship between "modern" art and the traditional art of Africa can be developed by using the following passages. The left-hand column is the original. The right-hand column is an example of how the material may be adapted to meet the reading level of the children.

Traditional African sculpture has always been carved for a definite purpose, never just for decoration. The village carver is commissioned to make sculptures either for the king (head of the region), or the Animist priest, and, in his spare time, for any individual who wants to have an image of his ancestors. These carvings are generally used in rituals and as objects of worship to which offerings are made.

When he (the craftsman) was commissioned to carve the statue of an ancestor, he proceeded with his hatchet to shape a figure, disregarding human measurements, for he protrayed not what the man or woman looked like

Old African sculpture is always carved for a reason, never just for decoration. The carver makes figures for the king, the chief, or other people in the village. The carvings are used on special days.

The village carver is not interested in making a figure look like a person. He tries to know and understand the man or woman. If a man is very smart his head will be larger than his body. A beard means manhood. The finished figure shows the person's character,

The world outside Africa began to learn about Africa's art when Picasso and other famous French artists saw an African mask. The artists were all thrilled by the simple beau-

Have individual children of the class write a story for a class or grade newspaper describing how a mask can tell a story.

A small committee may visit the school library to get books about African masks. An oral report can be followed by a book or picture sharing session.

Look at pictures of other masks as found in Art in Africa by Shirley Glubok. Read to the children the description next to each mask. Help them relate this information to the value systems followed by some African tribes.

Find out about other groups of people who make masks, e.g., the American Indian.

Visit the Museum of Natural History to see African and American Indian masks.

g. Introduce the children to samples of African art.

The artistic expression of a people is an additional indicator of their culture and customs. Cultures are influenced by and sometimes borrow from other cultures whenever contacts are made. The relationship between "modern" art and the traditional art of Africa can be developed by using the following passages. The left-hand column is the original. The right-hand column is an example of how the material may be adapted to meet the reading level of the children.

Traditional African sculpture has always been carved for a definite purpose, never just for decoration. The village carver is commissioned to make sculptures either for the king (head of the region), or the Animist priest, and, in his spare time, for any individual who wants to have an image of his ancestors. These carvings are generally used in rituals and as objects of worship to which offerings are made.

When he (the craftsman) was commissioned to carve the statue of an ancestor, he proceeded with his hatchet to shape a figure, disregarding human measurements, for he protrayed not what the man or woman looked like but what they stood for: their qualities of character. If the ancestor has been a man of great wisdom, his head would be much larger than his body. A beard did not represent old age but manhood.

How did such purely functional work become recognized as art by the world? It started with a mask from Gabon, Equatorial Africa. Given in 1905 to the French painter, Maurice de Vlaminck, it was sold by him to another painter, Auguste Derain. When Picasso and Matisse saw it in

Old African sculpture is always carved for a reason, never just for decoration. The carver makes figures for the king, the chief, or other people in the village. The carvings are used on special days.

The village carver is not interested in making a figure look like a person. He tries to know and understand the man or woman. If a man is very smart his head will be larger than his body. A beard means manhood. The finished figure shows the person's character,

The world outside Africa began to learn about Africa's art when Picasso and other famous French artists saw an African mask. The artists were all thrilled by the simple beautiful lines and shapes of the sculpture. It was new to them. Since the artists were looking for other ways to paint and make sculpture, they began to use ideas from Africa.

> his studio, they were struck by its strength and simplicity. Dissatisfied with the decadence of French Impressionists' painting, the new French artists found in the vitality of African sculpture the inspiration that led them to create the Cubist movement.

Marc and Evelyne Bernheim, From Bush to City, New York: Harcourt, 1966, pp. 48, 50 and 51.

What is a special day? Name some special days you know.

Why do you suppose a carver is more interested in someone's character than in someone's appearance?

Which do you think is more important, the way someone looks or the kind of person he is?

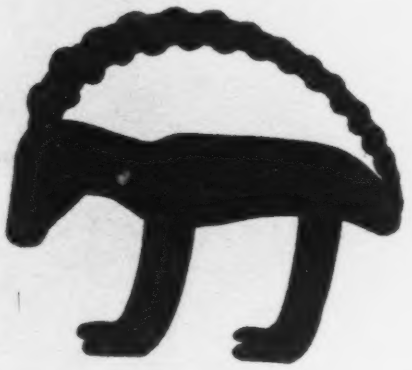
What does it mean to be 'thrilled?' How do you feel when you like ideas?

Where might you find examples of modern art? (Museums, art galleries, homes, etc.)

h. Use the following examples of African and Europen art to illustrate how European artists were influenced by African art. (See Figures 28-30.)

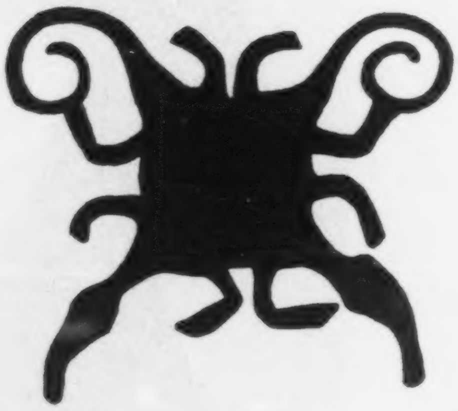
i. Use the illustrations of figurines to reinforce the idea that African sculpture has a definite purpose and is not used for decoration.

Duplicate the following illustrations and text or show pictures of the figurines and tell the children the respective meanings. (See Figure 31.)



The animal has very long horns that stretch beyond its back. It is used to present the idea that it is useless to worry about things that have already happened.

(A)



The illustration shows two crocodiles with one belly. It is used to help a selfish person remember that people in a family need one another.

(B)

M. Neurath and E. Worboys, They Lived Like This in Ancient Africa, New York: Franklin Watts, 1967, p. 29.

Figure 31

Figure 1 A

Why is it sometimes useless to worry about things that have already happened?

How might this idea be related to an expression often heard today: There's no use crying over spilled milk.

How can events of the past serve as aids in understanding the future?

Figure 2 B

Help children outline the individual crocodiles.

What does the word "selfish" mean?

In what ways do members of a family need each other?

Why do you suppose a single belly was used in the figurine?

How does this relate to the meaning of the figurine?

Both Figures

How is this form of communication different from writing and speaking?

In what other ways have animals been used to carry a message? (folk tales)

Related Activities

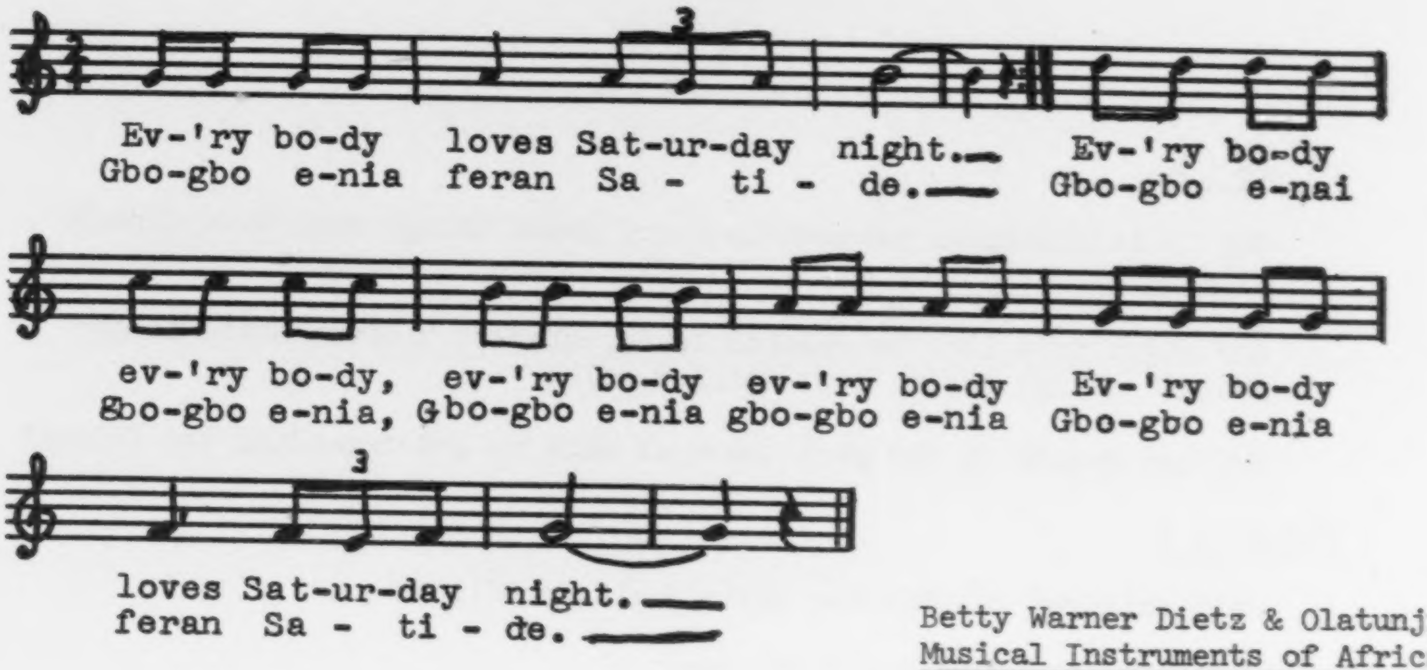
Assist children in locating pictures of other African figures. Further investigation will lead to an understanding of the variety of ways in which symbolism is used. Enlist the aid of resource personnel, e.g., school librarian and members of the community.

For additional pictures and explanations see Shirley Glubok, The Art of Africa, New York: Harper & Row, 1965.

Customs in Nigeria

1. Provide opportunities for the children to study about one group of Africans.
   a. The song "Saturday Night" is a popular West African song which is played and sung on Saturday nights by Nigerians. Teach the song in English and Yoruba. (See Figure 32.)

SATURDAY NIGHT


3
Ev-'ry bo-dy loves Sat-ur-day night.
Gbo-gbo e-nia feran Sa - ti - de.
Ev-'ry bo-dy
Gbo-gbo e-nai
ev-'ry bo-dy, ev-'ry bo-dy ev-'ry bo-dy Ev-'ry bo-dy
Gbo-gbo e-nia, Gbo-gbo e-nia gbo-gbo e-nia Gbo-gbo e-nia
3
loves Sat-ur-day night.
feran Sa - ti - de.

Betty Warner Dietz & Olatunji,
Musical Instruments of Africa,
New York: John Day, 1965, p. 31.

Figure 32

b. Children all over the world love to play games. The games are different in many ways and yet similar in others. By learning the games of other children, our children can develop a feeling of friendship and neighborliness for the children of other lands. Teach the game, "Onide Comes" or "Books."

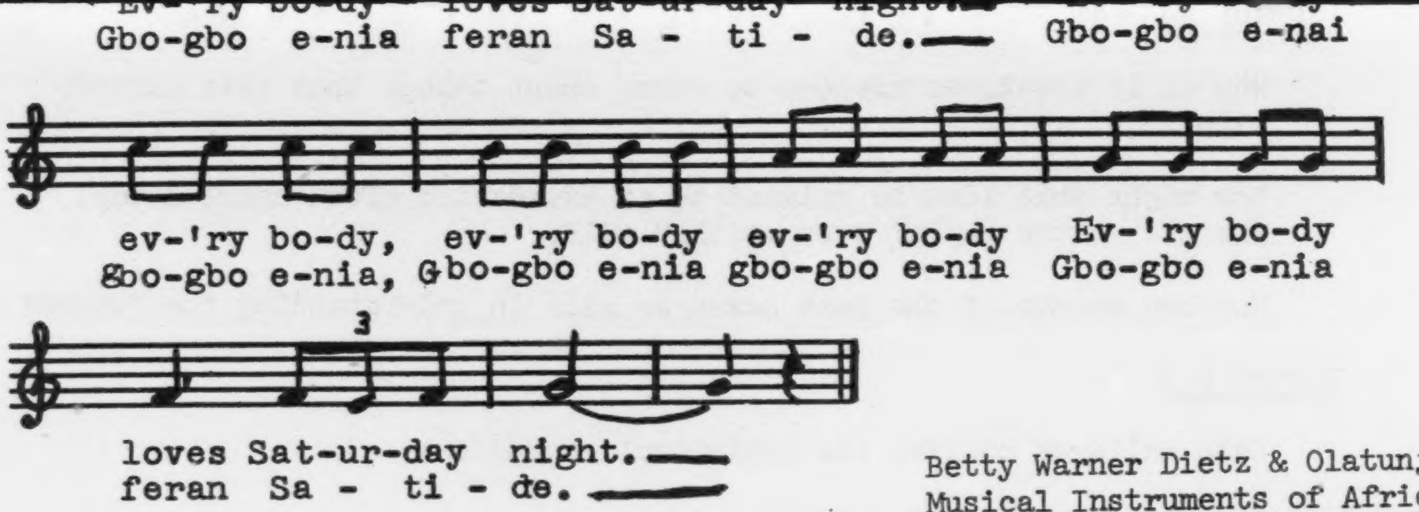
Number of players: 5-20
Age: 6-10 years

The leader holds a small stone in his hand. Another child runs and hides, and the remaining children sit on the ground and hold out both their hands. As the leader goes by them, he touches each hand with the stone. Secretly he places it in one hand. Meanwhile all the children sing:

Onide comes,
Saworo, Onide Comes
All right! Onide,
Come and inspect us.

When they come to the end of the song, the child who is hiding comes out and tries to find which player has the stone. He has three guesses. If he is successful in finding the stone, he takes his place with the group and the child who had the stone goes and hides. Then the game proceeds as before.

If the player is not successful in three guesses, the group takes hold of him gently and ridicules him.


Gbo-gbo e-nia feran Sa - ti - de. Gbo-gbo e-nai
ev-'ry bo-dy, ev-'ry bo-dy ev-'ry bo-dy Ev-'ry bo-dy
Gbo-gbo e-nia, Gbo-gbo e-nia gbo-gbo e-nia Gbo-gbo e-nia
3
loves Sat-ur-day night.
feran Sa - ti - de.

Betty Warner Dietz & Olatunji,
Musical Instruments of Africa,
New York: John Day, 1965, p. 31.

Figure 32

b. Children all over the world love to play games. The games are different in many ways and yet similar in others. By learning the games of other children, our children can develop a feeling of friendship and neighborliness for the children of other lands. Teach the game, "Onide Comes" or "Books."

Number of players: 5-20
Age: 6-10 years

The leader holds a small stone in his hand. Another child runs and hides, and the remaining children sit on the ground and hold out both their hands. As the leader goes by them, he touches each hand with the stone. Secretly he places it in one hand. Meanwhile all the children sing:

Onide comes,
Saworo, Onide Comes
All right! Onide,
Come and inspect us.

When they come to the end of the song, the child who is hiding comes out and tries to find which player has the stone. He has three guesses. If he is successful in finding the stone, he takes his place with the group and the child who had the stone goes and hides. Then the game proceeds as before.

If the player is not successful in three guesses, the group takes hold of him gently and ridicules him. If the player is a boy, then they put him on the ground. This child does not get angry, but laughs with the others. The Yoruba children are not easily offended and they enter heartily into the fun, even if the joke is on themselves.

Nina Millen, Children's Games From Many Lands,
New York: Friendship Press, 1965.

c. In Nigeria there are many styles of traditional clothing. A particular outfit can help you tell a Yoruba (western) from a Fulani (northern). Although European fashions are sometimes worn, traditional brightly colored clothing continues to be worn with pride.

Share the picture of a mother and child with the children. The text from Getting to Know Nigeria by Sam Olden can be read to the class by the teacher or duplicated and read by the entire class. (See Figure 33.)

Snugly strapped to their mothers, African babies appear to be comfortable indeed. They sleep soundly in spite of the bumps and jolts. When they awake, they are very good as they ride along piggyback.

Sam Olden, Getting to Know Nigeria, New York: Coward-McCann, 1960, pp. 20-21. Reprinted by Permission.

The teacher may draw the outfit on the chalkboard as the description unfolds in the text. Four different colors of chalk can be used to highlight the buba, iro, iborun, and oja.

Why do you suppose this method of carrying the baby was developed?

What are other things a mother might want to carry?

Why do you suppose the babies are happy and comfortable?

Related Activities

Mothers in other cultures carry children in a similar manner. Secure pictures for comparison of (a) an American Indian's traditional way of carrying a papoose (b) canvas and metal seat used in U.S.A. today.

Secure yards of material to make ojas to tie dolls to the backs of girls in the class.

Boys may locate pictures showing ways boys and men transport goods.

Customs in the West Indies

1. Present the class with examples of West Indian customs which also have roots in African culture.

   Background for Teacher

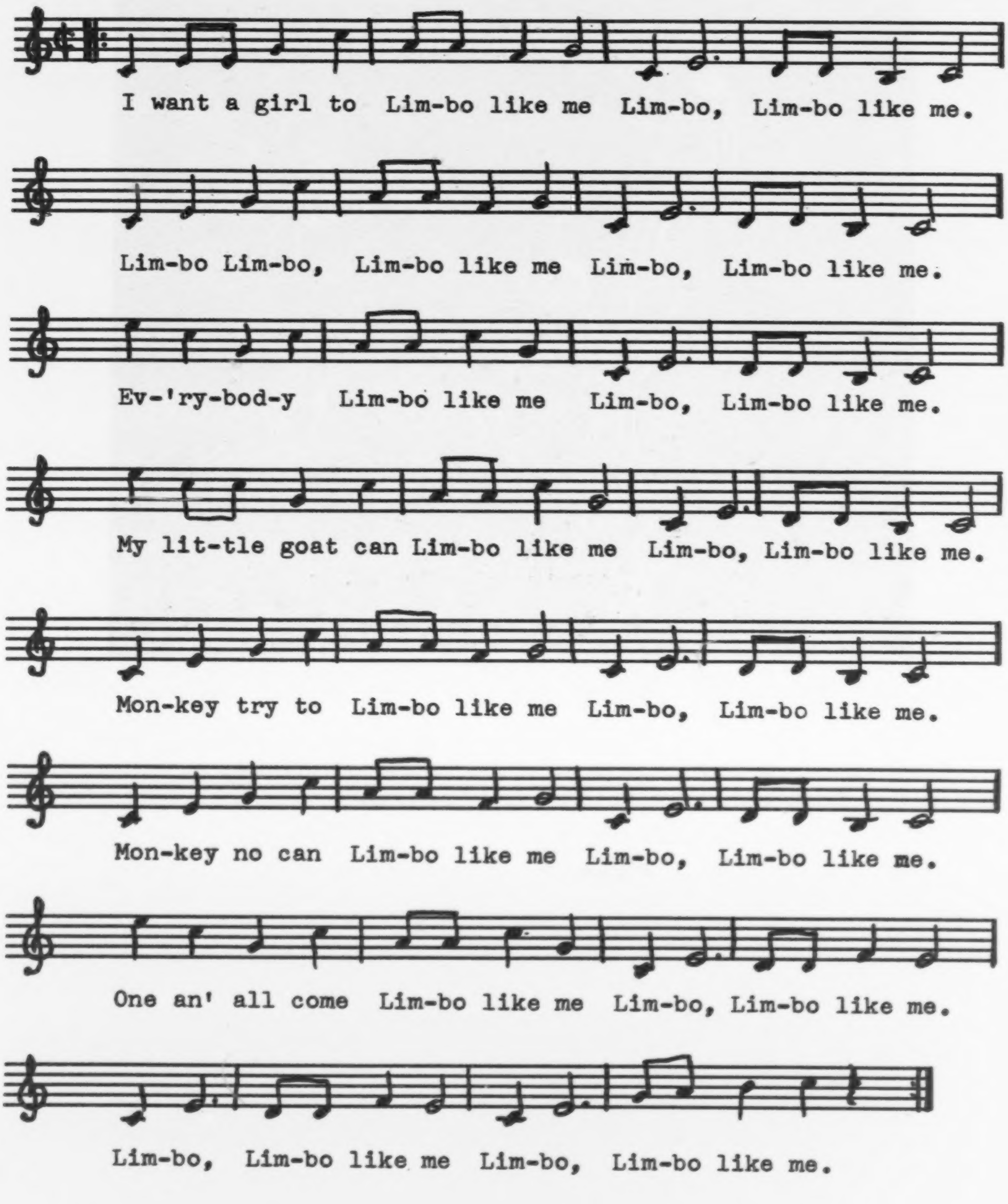
   Limbo dancing is done during Carnival and on other festive occasions throughout the Caribbean area. A stick is held horizontally and the dancer moves under the stick without touching it. The skill of the dancer is shown as he passes under the stick at the lowest level possible.

   The origin of the Limbo is West African. It was danced to ready the young initiates of the tribe in physical fitness. The Limbo was brought to Trinidad by slaves who practiced the feat at wakes during the bongo session. (There are lively celebrations of singing and dancing for the dead, to assure a happy crossing to the other side.)

   -Beryl McBurnie, Outlines of the Dances of Trinidad, Trinidad: Guardian Commercial Printery.

   a. Show a picture of limbo dancers. (See figure 34.) Allow ample time for children to describe events when they have seen the dance. The children may be taught the song "Limbo Like Me" and may be given an opportunity to dance the limbo. (See Figures 34 and 35.)

LIMBO LIKE ME


I want a girl to Lim-bo like me Lim-bo, Lim-bo like me.
Lim-bo Lim-bo, Lim-bo like me Lim-bo, Lim-bo like me.
Ev-'ry-bod-y Lim-bo like me Lim-bo, Lim-bo like me.
My lit-tle goat can Lim-bo like me Lim-bo, Lim-bo like me.
Mon-key try to Lim-bo like me Lim-bo, Lim-bo like me.
Mon-key no can Lim-bo like me Lim-bo, Lim-bo like me.
One an' all come Lim-bo like me Lim-bo, Lim-bo like me.
Lim-bo, Lim-bo like me Lim-bo, Lim-bo like me.

-Massie Paterson and Sammy Heyward, ed., Calypso Folk Sing, New York: Ludlow Music, Inc., 1963, p. 51.

Figure 35

b. Cultural adaptation can be seen in the Caribbean Island of Trinidad. In the development of the steel band, Trinidadians use steel containers for oil to make a variety of drums. Today both Trinidad and Antigua have many well known steel bands. (See Figures 36 and 37.)

Duplicate the following selection and show pictures of steel drums:

> Long ago music for Carnival was made by beating bamboo sticks together on the ground. People experimented in many ways to make new and different sounds. They tried using the things they found around them such as anything made of metal. Soon pieces of steel, instead of bamboo sticks, were struck together to make new sounds.
>
> Trinidad is an island that has oil. Oil is shipped in large cans called oil drums. Trinidadians experimented with the oil drums to see if they could be used as instruments. They found that steel drums can be tuned by using hammers to make depressions in parts of the drum.
>
> When the depressions are struck different tones of music are heard. There are many kinds of drums. Big ones make low sounds, small ones make high sounds. Sticks of wood with round rubber heads are used to beat the drums. It is hard to listen to the music and sit still; your feet and body want to move the way the music makes you feel.
>
> Adapted from Wilfred Cartey,
> The West Indies, p. 55.

Help children understand words such as bamboo, tuned, experiment, tones and rubber.

Why do you suppose the oil drum was used?

How did they get different sounds from the same drum?

What does each small circle on the drum represent?

What words could you use to describe people who are able to make musical instruments from items found around them?

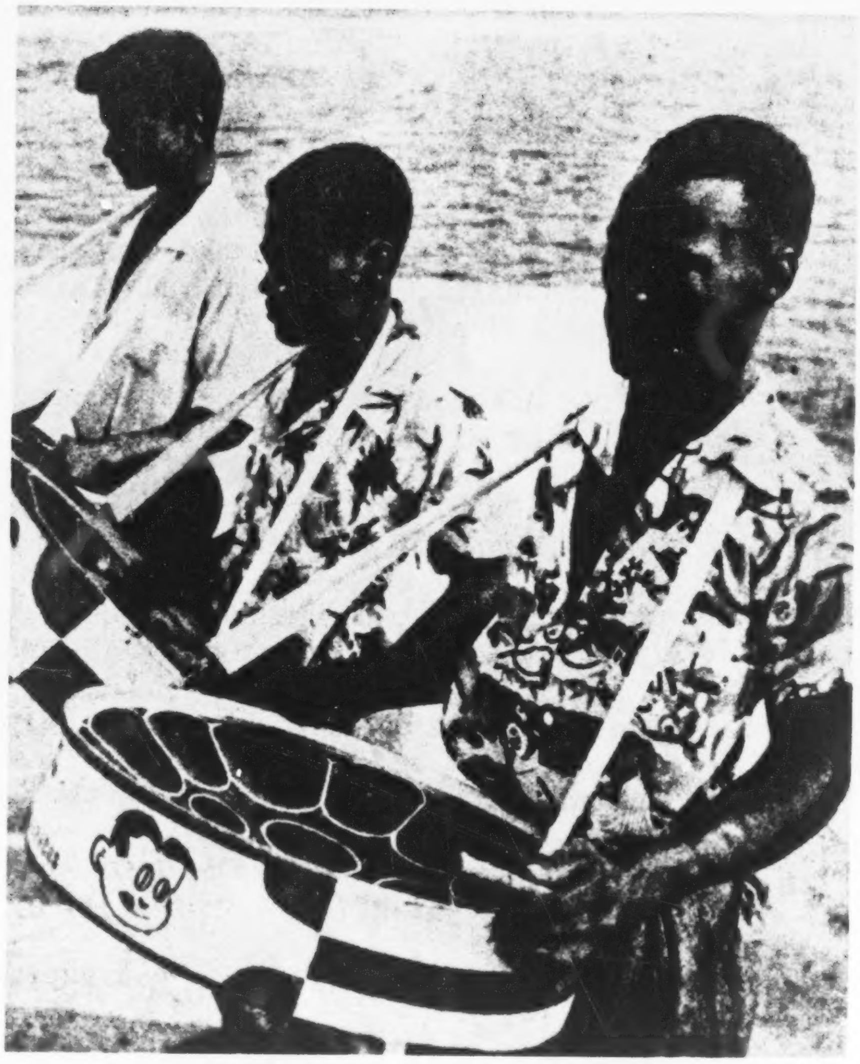
What type of dancing is often done to calypso music?

Related Activities

Play records with steel band music such as "harmony in Steel" - Sheel Invaders Steel Orchestra, LPB-3021 - RCA or "Thinking of You" - Starlife, National Calpso NLP-606, Volume One.

Experiment with cans of various sizes to verify the statement concerning the relationship of size to pitch.

Invite a resource person to demonstrate how the drums are played.



Trinidad is famous for its steel bands.

Figure 37

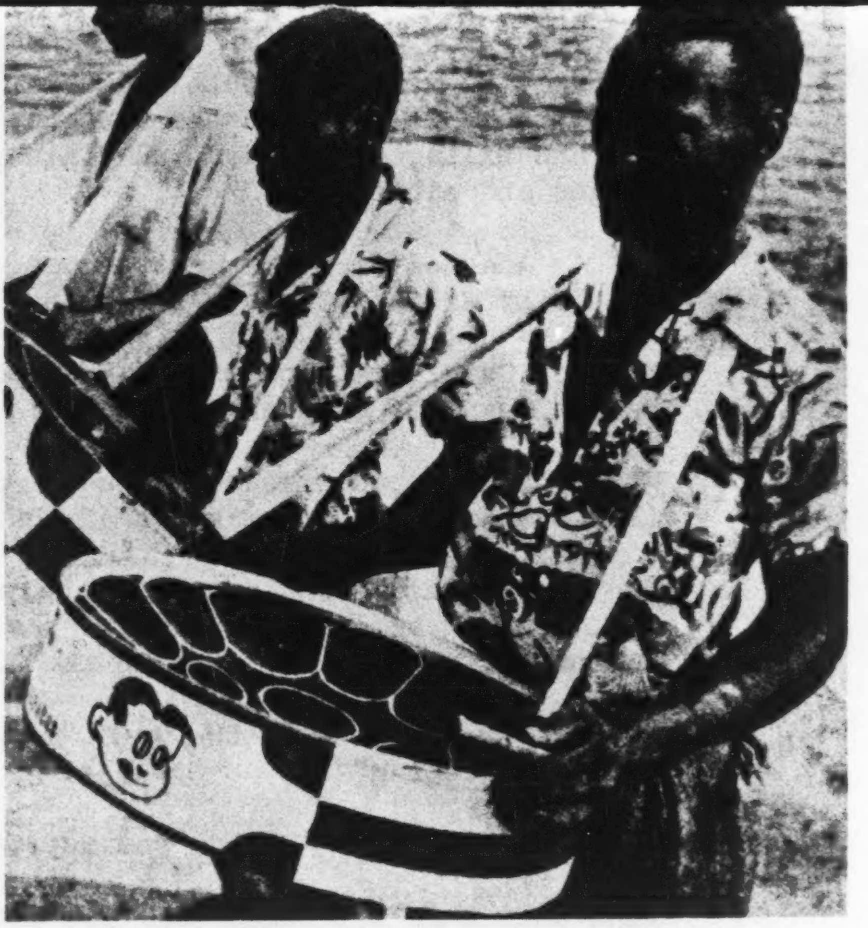
c. Display pictures of Carnival activities in the West Indies. (See Figure 38.)

Background for Teacher

All cultures have festival occasions when celebrations will often take the form of music and dance. Carnival, a folk festival, gay colorful, is celebrated in most of the Caribbean Islands settled by the French or Spanish.

The island of Trinidad has, perhaps, the most famous and liveliest Carnival - which means "goodbye to flesh." The event takes place two days before the Christian Lenten season begins. During the time of slavery a period of relaxation was allowed after the harvesting and cane-burning season which coincided with the days just before Lent. The slaves celebrated by mocking or "playing" ol' mas' in song, dance and pantomime.

Duplicate and share the following selection with the class:



Trinidad is famous for its steel bands.

Figure 37

c. Display pictures of Carnival activities in the West Indies. (See Figure 38.)

Background for Teacher

All cultures have festival occasions when celebrations will often take the form of music and ance. Carnival, a folk festival, gay colorful, is celebrated in most of the Caribbean Islands settled by the French or Spanish.

The island of Trinidad has, perhaps, the most famous and liveliest Carnival - which means "goodbye to flesh." The event takes place two days before the Christian Lenten season begins. During the time of slavery a period of relaxation was allowed after the harvesting and cane-burning season which coincided with the days just before Lent. The slaves celebrated by mocking or "playing" ol' mas' in song, dance and pantomime.

Duplicate and share the following selection with the class:

> Carnival is a gay and colorful holiday celebrated every year on the island of Trinidad. It is the last big party before a forty day Lenten season begins. During Lent there are no parties. Weeks before Carnival takes place, people begin to plan the costumes and masks they will wear. Steel bands are formed to play the music. Themes are chosen by each group and they plan and practice their Carnival "act." As in olden times, the people mock or poke fun at things, ideas or people they do not like. They do this in song, dance, and pantomime.

> For two days the island is full of music
> and dance; there is music in the streets,
> in yards and hills, in valleys and plains,
> in villages and cities.
>
> Adapted from The West Indies,
> by Wilfred Cartey, pp. 53-56.

What is Carnival? How is it like other festivals you've heard of or been a part of?

Why do you suppose masks and costumes are used? (Refer to the use of masks in Africa.)

What is a theme? Why are ideas important? (Later, children can be asked to express the basic ideas behind holiday celebrations in the U.S.A.)

What is the meaning of the word "mock"? How is it like "protesting"?

What is pantomime? Why do you suppose it is used?

What does this selection tell you about how Trinidadians feel toward music and dance?

Related Activities

Collect pictures of Carnival actiivties. Organize them into a bulletin board using an outline map of Trinidad as a background. Carnival in other Caribbean Islands may be included also. (See Figure 38.)

Compare Carnival to Mardi Gras as celebrated in Rio de Janeiro and New Orleans.

Invite a resource person to visit the class and tell about (and show slides, if possible) the Carnival festival. The person may be a Trinidadian or a tourist to the island.

Talk about festivals the children have taken part in. Discuss the similarities or differences:

a) Is there music and dance?
b) Is everyone in the family or community involved?
c) Are special plans made ahead of time?
d) Is there a main idea?

Play records by "The Mighty Sparrow" or "Lord Kitchener" as examples of the flavor of Carnival music.

Plan an imaginary Carnival. What kind of mask would you like? Would it tell a story? Would it mock an idea, person or institution?

Develop the idea of pantomime. Help children express:

a stuck-up person
a greedy or selfish person
the very rich and stingy
a lazy person
crowded subways
an angry teacher
a child losing something and not being able to find it.

RESOURCES FOR GRADE KINDERGARTEN

BOOKS FOR PUPILS

Arkhurst, Joyce, Adventures of Spider: West African Folk Tales, Boston: Little, Brown, 1964.

Arnott, Kathleen, Titi Goes to a Party, New York: Longmans, 1960.

Arnott, Kathleen, Titi Goes Fishing, New York: Longmans, 1960.

Baker, Bettye F. What is Black? New York: Franklin Watts, 1969.

Behrens. Walk in the Neighborhood. Chicago: Elk Grove Press, 1968.

Blue, Rose. Black, Black, Beautiful Black. New York: Franklin Watts. 1969.

Bond, Jean. A is for Africa. New York: Franklin Watts, 1969.

Brown, Jeanette P. Ronnie's Wish. New York: Friendship Press, 1954.

Clarke, Mollie. Congo Boy. New York: Scholastic Book Services, 1968.

Darbois, Dominique. Agossou Boy of Africa. Chicago: Follett Publishing Co., 1962.

Elkin, Benjamin. Such is the Way of the World. New York: Parents' Magazine Press, 1968.

Elkin, Benjamin. Why the Sun Was Late. New York: Parents' Magazine Press, 1966.

Fax, Elton C. West Africa Vignettes. New York: American Society of African Culture, 1960.

Glubok, Shirley. Art of Africa. New York: Harper and Row, 1965.

Haas, Dorothy. A Special Place for Jonny. Racine: Whitman Publishing Co. 1966.

Keats, Ezra Jack. Peter's Chair. New York: Harper and Row, 1967.

Kwense, E. Drummer Boy. London: Cambridge University Press.

Lerner and Overlie. Red Man, White Man, African Chief. Minnesota: Lerneer Publications, 1963.

BOOKS FOR PUPILS

Arkhurst, Joyce, Adventures of Spider: West African Folk Tales, Boston: Little, Brown, 1964.

Arnott, Kathleen, Titi Goes to a Party, New York: Longmans, 1960.

Arnott, Kathleen, Titi Goes Fishing, New York: Longmans, 1960.

Baker, Bettye F. What is Black? New York: Franklin Watts, 1969.

Behrens. Walk in the Neighborhood. Chicago: Elk Grove Press, 1968.

Blue, Rose. Black, Black, Beautiful Black. New York: Franklin Watts. 1969.

Bond, Jean. A is for Africa. New York: Franklin Watts, 1969.

Brown, Jeanette P. Ronnie's Wish. New York: Friendship Press, 1954.

Clarke, Mollie. Congo Boy. New York: Scholastic Book Services, 1968.

Darbois, Dominique. Agossou Boy of Africa. Chicago: Follett Publishing Co., 1962.

Elkin, Benjamin. Such is the Way of the World. New York: Parents' Magazine Press, 1968.

Elkin, Benjamin. Why the Sun Was Late. New York: Parents' Magazine Press, 1966.

Fax, Elton C. West Africa Vignettes. New York: American Society of African Culture, 1960.

Glubok, Shirley. Art of Africa. New York: Harper and Row, 1965.

Haas, Dorothy. A Special Place for Jonny. Racine: Whitman Publishing Co. 1966.

Keats, Ezra Jack. Peter's Chair. New York: Harper and Row, 1967.

Kwense, E. Drummer Boy. London: Cambridge University Press.

Lerner and Overlie. Red Man, White Man, African Chief. Minnesota: Lerneer Publications, 1963.

Newman & Elisofon. African's Animals. New York: Doubleday, 1967.

Randall, Blossom E. Fun For Chris. Chicago: Albert Whitman and Co., 1956.

Rowe, Jean. A Trip Through a School. New York: Franklin Watts, 1969.

Rowe Jean. City Workers. New York: Franklin Watts, 1969.

Schatz, Letta. Bola and the Oba's Drummers. New York: McGraw Hill, 1967.

Schatz, Letta. Never Empty. Chicago: Follett, 1969.

Schloat, G. Warren. Kwaku, A Boy of Ghana, New York: Knopf., 1962.

Showers, Paul. Your Skin and Mine. New York: Crowell, 1965.

Sturton, Hugh. Zomo the Rabbit. New York: Atheneum, 1966.

Sutherland, Efua. Playtime In Africa. New York: Atheneum, 1966.

REFERENCES FOR TEACHERS

Abbs, Akoma. Ashanti Boy. London: Collins, 1959.

Berg, Richard C. et al. Music for Young Americans, Book. New York: American Book Co., 1966.

Brooks, Gwendolyn. Bronzeville Boys and Girls. New York: Harper and Row, 1965.

Brown, Margaret Wise. Brer Rabbit Stories from Uncle Remas. New York: Harper and Row, 1941.

Courlander, Harold. The Hat-Shaking Dance. New York: Harcourt Brace, 1957.

Courlander, Harold. Terrapins Pot of Sense. New York: Holt, Rinehart, and Winston, 1957.

Curtis, Natalie. Songs and Tales from the Dark Continent. New York: Schirmer, 1920.

D'Amato, Janet and Alex. African Crafts for You to Make. New York: Messner, 1969

Dietz & Olatunji. Musical Instruments of Africa. New York: 1965.

Doob, Leonard W. ed. A Crocodile Has Me by the Legs. New York: Walker and Co., 1967.

Heady, Eleanor. Jambo Sungura. New York: Norton and Co., 1965.

Heady, Eleanor. Tales from East Africa. New York: W.W. Norton and Co., 1965.

Hughes, Langston. The First Book of Africa. New York: Franklin Watts, Inc. 1964.

Leonhard, Charles. Discovering Music Together. Book 6, Chicago: Follett, 1966.

Schatz, Letta. Tunde's Drum. London: Oxford University Press, 1965.

Sturton, Zomo. The Rabbit. New York: Atheneum, 1966.

Thomas, Edith Tavell. The Whole World Singing. New York: Friendship Press, 1950.

Turnbull, Colin M. Tradition and Change in African Tribal Life. New York: World Publishing Co., 1966.

UNICEF. Hi Neighbor. Book 4.

Walters, Lorraine et al. The Magic of Music. Book One, New York: Ginn & Co. 1965.

Woodson, Carter G. African Myths. Washington, D.C.: Associated Publishers, 1948.

RECORDS

Call - And - Response: Rhythmic Group Singing, Folkways Records, #FC 7308.

Children's Songs, Folkways Records, #FC 7036.

Two Flasts for Anansi told by Harold Courlander, Folkways Records, #FC 7110.

1, 2, 3 and a Zing Zing Zing, Folkways Records, #FC 7003.

Folk Songs of Africa, Stanley Bowmar Records, Inc., EFSA 100.

FILMSTRIPS

People We Know, Guidance Associates

FILMS

African Village Life in Mali Series
Julian Bryan and the International Film Foundation
1 East 42nd Street
New York, New York 10017

Building a Boat	7 min.	$90.00
Building a House	7 min.	$90.00
Herding Cattle	7 min.	$90.00
Cotton Growing and Spinning	7 min.	$90.00
Fishing on the Niger River.	17 min.	$175.00

FLAT PICTURES

Children of Africa Set SP-131 $8.00
Society for Visual Education
1345 Diversey Parkway
Chicago, Ill. 60614

OTHER MATERIALS

Rubber Figures, Family and Community Workers - Black and White (Item No. 61-1202-1232, G.I. List.)

FILMSTRIPS AND RECORDS

Robert and His Family, Society for Visual Education, (set of 4)

RESOURCES FOR GRADE I

BOOKS FOR PUPILS

Bond, Jean. *Brown is a Beautiful Color*. New York: Franklin Watts, 1969.

Brooks, Gwendolyn. *Bronzeville: Boys and Girls*. New York: Harper and Row, 1956.

Chandler, Edna. *Will You Carry Me*? New York: Whitman, 1967.

Darbois, Dominique. *Agossou*. Chicago: Follett, 1962.

Donna, Natalie. *Boy of the Masai*. New York: Dodd Mead Company, 1964.

Doob, Leonard. *A Crocodile Has Me By the Leg*. New York: Walker Company, 1967.

Fournier, Catharine. *The Coconut Thieves*. New York: Scribner's, 1964.

Franck, F. *My Friend In Africa*. New York: Bobbs Merrill, 1960.

Gill, Joan. *Hush, Jon*! New York: Doubleday, 1968.

Glubok, Shirley. *Art of Africa*. New York: Harper and Row, 1965.

Heady, Eleanor. *Jambo, Sungura*. New York: W.W. Norton, 1965.

Jupo, Frank. *Atu the Silent One*. New York: Holiday House, 1967.

Kay, Geraldine. *Great Day in Ghana: Kwasi Goes to Town*. New York: Abelard-Schuman, 1962.

Kramon, Florence. *Hippolito and Eugene G*. Chicago: Follet Publishing Co., 1967.

Lexau, Joan M. *Benjie*. New York: Dial Press, 1964.

Mc Govern, Ann. *Black is Beautiful*. New York: Scholastic, 1969.

Neurath & Warboys. *They Lived Like This In Ancient Africa*, New York: Franklin Watts, 1967.

Newman & Elisofon. *Africa's Animals*. New York: Doubleday Company

BOOKS FOR PUPILS

Bond, Jean. Brown is a Beautiful Color. New York: Franklin Watts, 1969.

Brooks, Gwendolyn. Bronzeville: Boys and Girls. New York: Harper and Row, 1956.

Chandler, Edna. Will You Carry Me? New York: Whitman, 1967.

Darbois, Dominique. Agossou. Chicago: Follett, 1962.

Donna, Natalie. Boy of the Masai. New York: Dodd Mead Company, 1964.

Doob, Leonard. A Crocodile Has Me By the Leg. New York: Walker Company, 1967.

Fournier, Catharine. The Coconut Thieves. New York: Scribner's, 1964.

Franck, F. My Friend In Africa. New York: Bobbs Merrill, 1960.

Gill, Joan. Hush, Jon! New York: Doubleday, 1968.

Glubok, Shirley. Art of Africa. New York: Harper and Row, 1965.

Heady, Eleanor. Jambo, Sungura. New York: W.W. Norton, 1965.

Jupo, Frank. Atu the Silent One. New York: Holiday House, 1967.

Kay, Geraldine. Great Day in Ghana: Kwasi Goes to Town. New York: Abelard-Schuman, 1962.

Kramon, Florence. Hippolito and Eugene G. Chicago: Follet Publishing Co., 1967.

Lexau, Joan M. Benjie. New York: Dial Press, 1964.

Mc Govern, Ann. Black is Beautiful. New York: Scholastic, 1969.

Neurath & Warboys. They Lived Like This In Ancient Africa. New York: Franklin Watts, 1967.

Newman & Elisofon. Africa's Animals. New York: Doubleday Company, 1967.

Pine and Levine. The Africans Knew. New York: McGraw Hill, 1967.

Purcell, John W. The True Book of African Animals. Chicago: Children's Press, 1954.

Ridge Press Book. Africa's Animals. New York: Doubleday, 1967.

Riwkin=Brick Anna. Sia Lives in Kilimanjaro. New York: Macmillan Company, 1959.

Schloat, Warren G. Kwahu, Boy of Ghana. New York: Knopf, 1962.
Duee, Boy of Liberia. New York: Knopf, 1962.

Scott, Ann Herbert. Sam. New York: McGraw-Hill, 1967.

Sutherland, Efua: Playtime in Africa. New York: Atheneum, 1962.

Vogel, Isle-Margaret. Hello Henry. New York: Parents' Magazine Press, 1965.

Young, Margaret. The Picture Life of Ralph J. Bunche. New York: Franklin Watts, 1968.

REFERENCES FOR TEACHERS

Aardema and Fax. The Na of Wa. New York: Coward McCann, 1960.

Adams, Russell. Great Negroes Past and Present. Chicago: Afro-American Publishing Co., 1964.

Adoff, Arnold. I Am The Darker Brother. New York: Macmillan, 1968.

Beyer, Barry. Africa: South of the Sahara. New York: Crowell, 1969. (Resource and Curriculum Guide).

Dietz and Olatunji. Musical Instruments of Africa. New York: John Day, 1965.

Fax, Elton C. West Africa Vignettes, New York: America Society for Africa Culture, 1959.

Banfield, Beryle. Africa in the Curriculum. New York: Blyden Press, 1968.

Harris, M.A. A Negro History Tour of Manhattan. New York: Greenwood Publishing Co., 1968.

Hughes, Langston. The First Book of Rhythms. New York: Franklin Watts, 1954.

First Book of the West Indies, New York: Franklin Watts, 1956.
First Book of Africa. New York: Franklin Watts, 1964.

Jekyll, Walter. Jamaican Song and Story. New York: Hover, 1966.

Joy, Charles. Young People of the West Indies. New York: Duell, 1964.

Kenworthy, Leonard. Studying Africa in Elementary Schools, New York: Teachers College, 1960.

Kirn, Ann. Tale of a Crocodile. New York: Norton and Co., 1968.

Lerner, Marguerita. Red Man, White Man, African Chief. Minnesota: Lerner Publishing Co., 1963.

Leslau, Charlotte. African Proverbs. New York: Peter Pauper Press, 1962.

Lobsenz, Norman. The First Book of East Africa. New York: Franklin Watts, 1964.

Millan, Nina. Children's Games From Many Lands. New York: Friendship Press, 1943.

Turnbull, Colin. Tradition and Change in African Tribal Life. New York: World, 1966.

Publishing Co., 1964.

Adoff, Arnold. I Am The Darker Brother. New York: Macmillan, 1968.

Beyer, Barry. Africa: South of the Sahara. New York: Crowell, 1969. (Resource and Curriculum Guide).

Dietz and Olatunji. Musical Instruments of Africa. New York: John Day, 1965.

Fax, Elton C. West Africa Vignettes, New York: America Society for Africa Culture, 1959.

Banfield, Beryle. Africa in the Curriculum. New York: Blyden Press, 1968.

Harris, M.A. A Negro History Tour of Manhattan. New York: Greenwood Publishing Co., 1968.

Hughes, Langston. The First Book of Rhythms. New York: Franklin Watts, 1954.

First Book of the West Indies, New York: Franklin Watts, 1956.
First Book of Africa. New York: Franklin Watts, 1964.

Jekyll, Walter. Jamaican Song and Story. New York: Hover, 1966.

Joy, Charles. Young People of the West Indies. New York: Duell, 1964.

Kenworthy, Leonard. Studying Africa in Elementary Schools, New York: Teachers College, 1960.

Kirn, Ann. Tale of a Crocodile. New York: Norton and Co., 1968.

Lerner, Marguerita. Red Man, White Man, African Chief. Minnesota: Lerner Publishing Co., 1963.

Leslau, Charlotte. African Proverbs. New York: Peter Pauper Press, 1962.

Lobsenz, Norman. The First Book of East Africa. New York: Franklin Watts, 1964,

Millan, Nina. Children's Games From Many Lands. New York: Friendship Press, 1943.

Turnbull, Colin. Tradition and Change in African Tribal Life. New York: World, 1966.

United Nations. Hi Neighbor Series:

Uganda	Book 1
Ghana	Book 2
Ethopia	Book 3
Nigeria	Book 3
Guinea	Book 4
Sudan	Book 5
Libya	Book 8
Tanzania	Book 8

Wright, Rose. Fun and Festival in Africa. New York: Friendship Press, 1959.

FLAT PICTURES

Living in Kenya, Silver Burdett Co.

New Nation English Wall Pictures, Thomas Nelson Co.

West African Wall Pictures, Oxford University Press.

Children of Africa, Society for Visual Education.

Negroes in Our History, Portfolio I and II, Afro-American Publishing Co.

FILMSTRIPS

44130	Central Africa.
44883.14 f/s	How People live in Kano, Nigeria and Nairobi, Kenya, (record - 44883.15)
Non-list	If You Were Born in Nigeria, Educational Science Service. $6.00
60996.3	Nigeria-African Promise.
50996.31	Nigeria: What You'd See There.
50996.5	North Africa.
51090	Northern Nigeria.
Non-list	Republic of the Ivory Coast, Encyclopedia Britannica Educational Corp. $5.00
61710	West Africa.

RECORDS

Negro Folk Music of Africa and America , Folkways-Scholastics.

African and Afro-American Songs, Folkways-Scholastics.

Folk Tales from West Africa, Folkways-Scholastics.

Ashanti Folk Tales from Ghana, Folkways-Scholastics.

African Negro Folk and Work Songs, Folkways-Scholastics.

West Indian Folk Songs for Children, Folkways-Scholastics.

FILMS

Introduction to Africa, Film Associates.

African Village Life in Mali, Julian Bryan and the International Film Foundations, (11 color films).

RESOURCES FOR GRADE II

BOOKS FOR PUPILS

Adoff, Arnold. Malcolm X. New York: Crowell, 1970.

Bacmeister. People Downstairs and Other City Stories. New York: Coward, 1964.

Blue, Rose. A Quiet Place. New York: Franklin Watts, 1969.

Bond, Jean Carey. Brown Is a Beautiful Color. New York: Franklin Watts, 1969.

Brooks, Gwendolyn. Bronzeville Boys and Girls. New York: Harper and Row, 1956.

Buckley, Peter. Okolo of Nigeria. New York: Simon and Schuster, 1962.

Burchardt, Nellie. Project Cat. New York: Franklin Watts, 1969.

Chandler, Edna W. Five Cent, Five Cent. Chicago: A. Whitman, 1967.

Clarke, John Henrik. Harlem, U.S.A. New York: Seven Seas Book, 1964.

de Kay, James T. Meet Martin Luther King, Jr. New York: Random House, 1969.

Glubok, Shirley. The Art of Africa. New York: Harper and Row, 1965.

Grifalconi, Ann. City Rhythms. New York: Bobbs, 1965.

Hayes, Mary. The Jazz Man. New York: Weil Arthenum, 1966.

Hill, Elizabeth Starr. Evan's Corner. New York: Holt, Rinehart and Winston, 1967.

Hopkins, Lee Bennett ed. I Think I Saw a Snail. New York: Crown, 1969.

Jay, Charles R. Young People of West Africa: Their Stories in Their Own Words. New York: Duell, Sloan and Pearce, 1961.

Lerner, Margaret Rush. Red Man, White Man, African Chief. Minnesota: Lerner Publications, 1963.

Neurath, M. and Worbays, E. They Lived Like This in Ancient Africa. New York: Franklin Watts, 1967.

Palmer, Candida. A Ride on High. Philadelphia: J.B. Lippincott Co, 1966.

Paterson, Melba F. Beya's Train Ride: A Story About Africa. New York: Friendship Press, 1961.

Schloat, G. Warren. Kwaku, A Boy of Ghana. New York: Knopf, 1962.

BOOKS FOR PUPILS

Adoff, Arnold. *Malcolm X*. New York: Crowell, 1970.

Bacmeister. *People Downstairs and Other City Stories*. New York: Coward, 1964.

Blue, Rose. *A Quiet Place*. New York: Franklin Watts, 1969.

Bond, Jean Carey. *Brown Is a Beautiful Color*. New York: Franklin Watts, 1969.

Brooks, Gwendolyn. *Bronzeville Boys and Girls*. New York: Harper and Row, 1956.

Buckley, Peter. *Okolo of Nigeria*. New York: Simon and Schuster, 1962.

Burchardt, Nellie. *Project Cat*. New York: Franklin Watts, 1969.

Chandler, Edna W. *Five Cent, Five Cent*. Chicago: A. Whitman, 1967.

Clarke, John Henrik. *Harlem, U.S.A.* New York: Seven Seas Book, 1964.

de Kay, James T. *Meet Martin Luther King, Jr.* New York: Random House, 1969.

Glubok, Shirley. *The Art of Africa*. New York: Harper and Row, 1965.

Grifalconi, Ann. *City Rhythms*. New York: Bobbs, 1965.

Hayes, Mary. *The Jazz Man*. New York: Weil Arthenum, 1966.

Hill, Elizabeth Starr. *Evan's Corner*. New York: Holt, Rinehart and Winston, 1967.

Hopkins, Lee Bennett ed. *I Think I Saw a Snail*. New York: Crown, 1969.

Jay, Charles R. *Young People of West Africa: Their Stories in Their Own Words*. New York: Duell, Sloan and Pearce, 1961.

Lerner, Margaret Rush. *Red Man, White Man, African Chief*. Minnesota: Lerner Publications, 1963.

Neurath, M. and Worbays, E. *They Lived Like This in Ancient Africa*. New York: Franklin Watts, 1967.

Palmer, Candida. *A Ride on High*. Philadelphia: J.B. Lippincott Co, 1966.

Paterson, Melba F. *Beya's Train Ride: A Story About Africa*. New York: Friendship Press, 1961.

Schloat, G. Warren. *Kwaku, A Boy of Ghana*. New York: Knopf, 1962.

Segal, Edith. *Be My Friend and Other Poems for Boys and Girls*. New York: Citadel Press, 1952.

Wakin, Edward. *At the Edge of Harlem*. New York: Morrow, 1965.

Williamson, Stanford. The *No-Bark Dog*. Chicago: Follett, 1962.

Young, Margaret. *The Picture Life of Martin Luther King, Jr*. New York: Franklin Watts, 1968.

REFERENCES FOR TEACHERS

Aardema, Verna. *Tales from the Story Hat*. New York: Coward, 1960.

Adoff, Arnold. *I Am the Darker Brother*. New York: Macmillan, 1968 (poems)

Botemps, Arna, Ed. *American Negro Poetry*. New York: Hill and Wang, 1963.

Bontemps, Arna, Compiler. *Golden Slippers*. New York: Harper & Row, 1941.

Carawan, Guy and Candie. *We Shall Overcome: Songs of the Southern Movement*. New York: Oak Publication, 1963.

Cartey, Wilfred. *The West Indies*. New York: Thomas Nelson, 1967.

Courlander, Harold and Prempah, Albert. *The Hat-Shaking Dance and Other Tales from Ghana*. New York: Harcourt, Brace and World, 1957.

Dietz, Betty and Olatunji, Michael. *Musical Instruments of Africa*. New York: John Day, 1965.

Fagg, William and Margaret Plass. *African Sculpture*. New York: E.P. Dutton, 1964.

Fax, Elton, *West Africa Vignettes*, New York: American Society of African Culture, 1960.

Forman and Forman. *The Land and People of Nigeria*. Philadelphia: J.B. Lippincott, 1964.

Harris, M.A. *A Negro History Tour of Manhattan*. Greenwood Publishing Corp., 1968.

Hopkins, Lee Bennett. *Important Dates in Afro-American History*. New York: Franklin Watts, 1969.

Kenworthy, Leonard. *Profile of Nigeria*, New York: Doubleday and Company, 1960.

Landeck, Beatrice. *Echoes of Africa in Folksongs of the Americas*. New York: David McKay, 1961.

Laud, John A. and Lomax, Alan. *Folk Song U.S.A.* 1947.

Leslau, Charlotte and Wolf, *African Proverbs*. New York: Peter Pauper Press, 1962.

Negro Heritage Library. *A Martin Luther King Treasury*. Yonkers, New York: Educational Heritage Inc., 1964.

Olden, Samuel. Getting to Know Nigeria. New York: Coward McCann, 1960.

Adoff, Arnold. *I Am the Darker Brother*. New York: Macmillan, 1968 (poems)

Botemps, Arna, Ed. *American Negro Poetry*. New York: Hill and Wang, 1963.

Bontemps, Arna, Compiler. *Golden Slippers*. New York: Harper & Row, 1941.

Carawan, Guy and Candie. *We Shall Overcome: Songs of the Southern Movement*. New York: Oak Publication, 1963.

Cartey, Wilfred. *The West Indies*. New York: Thomas Nelson, 1967.

Courlander, Harold and Prempah, Albert. *The Hat-Shaking Dance and Other Tales from Ghana*. New York: Harcourt, Brace and World, 1957.

Dietz, Betty and Olatunji, Michael. *Musical Instruments of Africa*. New York: John Day, 1965.

Fagg, William and Margaret Plass. *African Sculpture*. New York: E.P. Dutton, 1964.

Fax, Elton. *West Africa Vignettes*, New York: American Society of African Culture, 1960.

Forman and Forman. *The Land and People of Nigeria*. Philadelphia: J.B. Lippincott, 1964.

Harris, M.A. *A Negro History Tour of Manhattan*. Greenwood Publishing Corp., 1968.

Hopkins, Lee Bennett. *Important Dates in Afro-American History*. New York: Franklin Watts, 1969.

Kenworthy, Leonard. *Profile of Nigeria*, New York: Doubleday and Company, 1960.

Landeck, Beatrice. *Echoes of Africa in Folksongs of the Americas*. New York: David McKay, 1961.

Laud, John A. and Lomax, Alan. *Folk Song U.S.A.* 1947.

Leslau, Charlotte and Wolf, *African Proverbs*. New York: Peter Pauper Press, 1962.

Negro Heritage Library. *A Martin Luther King Treasury*. Yonkers, New York: Educational Heritage Inc., 1964.

Olden, Samuel. *Getting to Know Nigeria*. New York: Coward-McCann, 1960.

Patterson, Massie and Heyward, Sammy, ed. *Calypso Folk Sing*. New York: Ludlow Music Inc., 1963.

Patterson, Lindsay, ed. *International Library of Negro Life and History*. New Jersey: International Book Corporation, 1967.

Perry, Sylvia and Krugman, Lillian D. *Song Tales of the West Indies*. New York: Carl Van Roy Company, 1964.

Taylor, Margaret. *Did You Feed My Cow?* New York: Thomas Crowell Company, 1956.

Turnbull, Colin. *The Peoples of Africa*. New York: World, 1962.

FILMSTRIPS

Children of the Inner City, Society for Visual Education, (Set of 6)

Family of Jamaica, Encyclopedia Britannica Educational Corp.

Nigeria: What You'd See There, Bailey Films, (2 filmstrips, 2 records)

People and Places - Harlem, Filmstrip House, Incorporated.

San Francisco - Our City and County, Society for Visual Education. (Set of 9 filmstrips)

Trinidad, Society for Visual Education, (filmstrip, record or cassett).

FILMSTRIP, RECORD AND BOOK

City Rhythms, Hudson Photographic Industries.

RECORD AND COMPANION BOOK

Calypso Songs for Children, PR 8006, Peripole Inc., 51-17. Rockaway Beach Boulevard, Far Rockaway, New York 11691.

Companion Book: Little Calypsos PR 9085.
Companion Book: Song Tales of the West Indies PR 9086.